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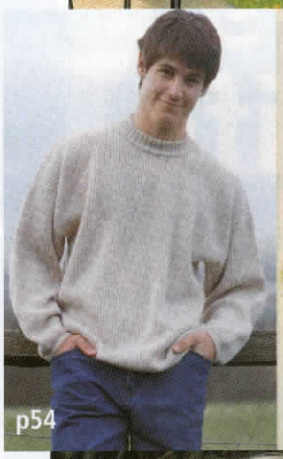

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Regular Contributors
Maggie Andrews, Diane Bennett, Doris Coutts, Glenda Fisher, Debbie Kendall, Joan Lafferty, Terry Mason, Nina Miklin, Jo Newton, Beverley Ward, Sue Woolley

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Dear Readers...

We were chatting in the office the other day and wondering when (if at all!) we should include "summer tops" in the magazine. Although two swallows don't make a summer, a couple of day's sunshine might mean that Spring has finally arrived. However, the thought of knitting a skimpy little number to keep us half decent in a heat wave is not top of the knitting list!

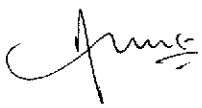
One of the more serious thoughts we've also had is that double bed knitting has a lot going for it. Garments in this weight are too thick to need another layer, but not so heavy that we have to take them off as soon as we get indoors or the sun peeps through. Double knitting gauge machines make life very easy for us but we often forget that we can also knit double knitting yarn at loose tensions on standard gauge machines and at tight tensions on chunky models. If ribs are a problem, hand knitting is one option and if you start off with waste yarn, you can pick up the stitches and knit the ribs down. You'll not only have a lovely neat edge, but you can also unpick and re-knit welts and cuffs on children's garments.

There's also a great selection of coned double knitting yarn now available. Do you remember the endless rewinding of 25 gram balls, until we had a huge 200 gram "big ball" to attack? (I always thought it was a touch indelicate to have to ask for "one of Jimmy (James C) Brett's Big Balls" and often wondered if Mother Nature had been especially generous in that department!)

I now have an apology and as the saying goes "due to circumstances beyond our control . . ." we're unable to include Fashion Update this time. However, Sally-Ann will be with us next month with some seasonal ideas to keep us up-to-date with Summer fashion. It's now time to hand out some bouquets and our first is from Alex Pearson at CWUHA (see the April issue, page 51). We've "done them proud" with our story of humanitarian aid to Moldova. Alex has had a tremendous response and tells us that good publicity greatly helps them to gain more support for the children. He's now working on the next convoy, possibly to Romania and has promised to keep in touch.

Our second bouquet is from June Siney, the St John Ambulance Duty Co-Ordinator of Talbot Division on duty at Machine Knitting LIVE! in Bournemouth. Some of the cadets take care of Left Luggage, June also organises a Tombola and this year we've raised the magnificent sum of £441.78. June tells me it's an "outstanding amount" and I'm so pleased that we've been able to help this worthy cause.

Finally and as I mentioned last time, I went down to Hastings to see a possible venue for another Machine Knitting LIVE! I think I've found it, but the school in the throes of further major refurbishment at present. I'm almost on the point of saying "yes" to a one-day show on Saturday 14th September and I'll let you know next time if I've signed on the dotted line!



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News Line

What's new?

This month's round-up includes luxurious hand-made accessories, great new books from the USA and an offer for high-fliers. Elsewhere you'll find details of the Heathercraft Jubilee sale on page 41, holiday breaks on page 60 and Maggie Andrews' new website on page 15.

JUMP FOR THE JUBILEE

The Anthony Nolan Trust is asking people to do something worthwhile to celebrate the occasion of the Queen's Golden Jubilee. The Trust has written to tell us that they are looking for volunteers to do something exciting, brave and worthwhile during this Golden Jubilee Year and sign up to do a parachute jump. They feel that there has been much in the media about our apparent lack of interest in the Jubilee and the Trust wants to turn it into a really positive occasion and a year for people to remember. They promise that you'll never forget your first parachute jump - and we're sure they're right!

They tell us that potential parachutists can jump for free if they raise a minimum sponsorship of £330 to £340. As well as paying for the jump, the money raised helps the Trust to continue with its life-saving work. You can jump whenever you like during the year and there are a number of airfields across the UK taking part in the appeal.

The Trust maintains a register of potential bone marrow and blood stem cell donors, which currently stands at nearly 320,000 volunteers. Any one of those volunteers could be the ideal tissue match for a patient anywhere in the world with leukaemia or a related disease and the Trust exists to match up these people. The Trust also has its own Research Institute that recently made a major breakthrough in the fight against leukaemia by finding a potential vaccine for one of its more common forms.

Everyone working on the project feels that by doing a parachute jump for the Trust you are helping them to save lives. However, by doing a jump for the Jubilee, you'll also be joining many other supporters doing something really positive for what is, after all, an important historical occasion. If you'd like any further information, please call Hannah or Hayley on 020-8286 4561 or get in touch with the Trust at the following address:-

The Anthony Nolan Trust
120 London Road
MORDEN, Surrey SM4 5AT
Tel:- 020 8286 4563
E-mail:- parachute@anthonynolan.com
Website:- www.anthonynolan.org.uk

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If you are coming in a large party by mini-bus or coach, please will you let Brenda know in advance - Thank you

Bunglebee, Faygate Lane, FAYGATE, West Sussex RH12 4SH
Tel:- 01293-851339
E-mail:- Bunglebee@heathercraft.co.uk
Website:- www.heathercraft.co.uk

TURN, TURN, TURN

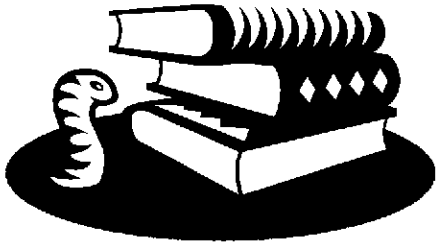
Here's a new item, which is only available from Metropolitan and is surely the ultimate gift for a machine knitter with everything!

It's a very special set of five tools for a machine knitter complete with goblet. All the items are hand turned and beautifully finished in various fine woods. It's wonderful to use and can sit by your machine, always to hand. The set includes three transfer tools, a ribber work hook and a latch tool.

It's available for standard gauge, chunky or double knit machines and will be made to order. As a price guide, a complete set for standard gauge machines will cost around £52.00 and as the item is hand made, it may vary from the picture. For further information, please contact Metropolitan at the following address:-

Metropolitan
The Pinfold, Poole
NANTWICH, Cheshire CW5 6AL
Tel:- 01270-628414 Fax:- 01270-610038
E-mail:- metromachineknit@btconnect.com
Web page:- www.metropolitanmachineknitting.co.uk

New books from BSK



Great ideas from over the pond

American designers hold court this month, as BSk bring you five new books with a trans-atlantic flavour. There are patterns galore for both punchcard and Duomatic machines, plus a step-by-step guide to "tuning up" your Brother machine.

Make Your Machine Sing

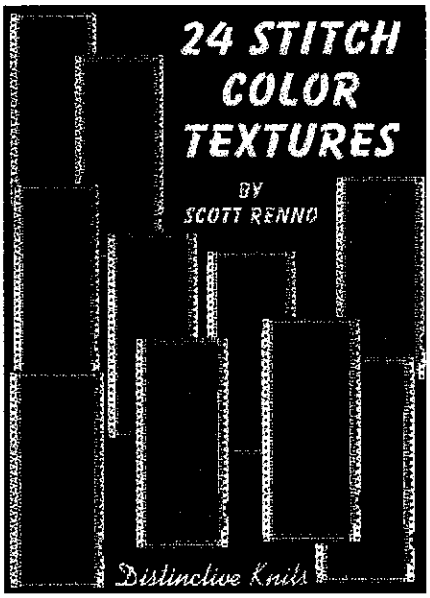
Scott Renno and **James Dixon** have written a fully comprehensive illustrated guide for Brother knitting machines, including how to fine tune your machine. They tell you everything you would ever want to know about the main bed, carriage, tension mast, ribber, single and double bed colour changers, motor drive, transfer carriage and there's a section on cleaning and maintenance. It's tremendous value at £13.99.

Be Your Own Passap Paramedic

An absolute must for all Passap and Pfaff owners. It's packed with information on how to maintain and repair your Duomatic equipment and the information can generally be applied to the Duomatic 80 and to the E6000. It covers a wide range of topics, starting with everything you want to know about the toolbox through to a diagnostic table. It also shows you how to put things right! The retail price of this book is £16.99.

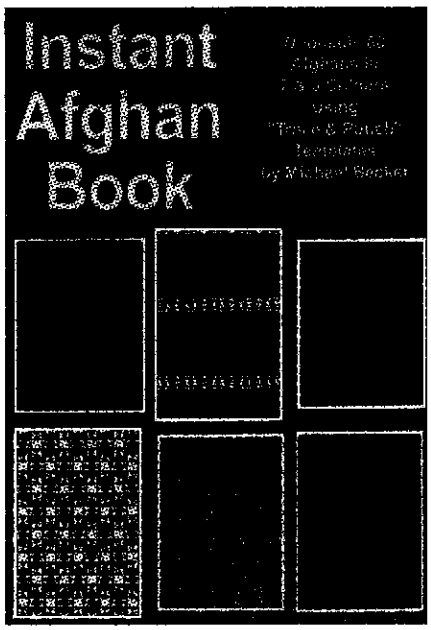
For more information about any of these books or to order, please contact:-

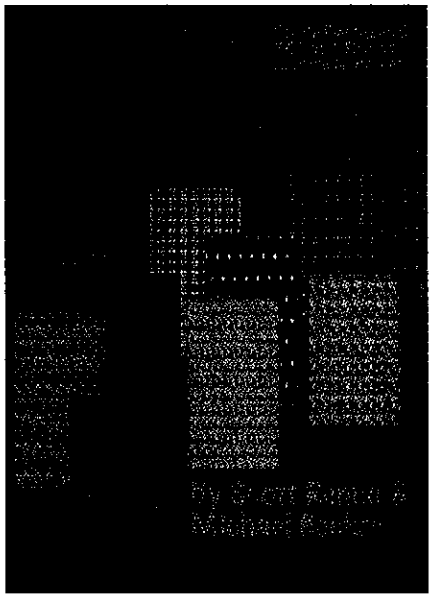
BSK Ltd, Murdock Road
BEDFORD, Bedfordshire MK417LE
Tel:- 01234-363433
Fax:- 01234-271537
E-mail:- info@bsk.co.uk
Website:- www.bsk.co.uk



24 Stitch Colour Texture

Scott Renno's second book is a collection of two-colour Fair Isle patterns for Japanese punchcard machines including ten new punchcard designs illustrated for single bed and double bed Jacquard. There are step-by-step instructions for knitting ladies and gents patterns in sizes 38 to 52 inches in single bed Fair Isle, Double Jacquard, Bird's-eye Jacquard. There are also comprehensive instructions for finishing Fair Isle garments, Crew Neckbands and V-Neckbands. The retail price of this book is a modest £10.99.





24 Stitch Instant Afghans

Here's a collection of 16 two and three-colour designs for electronic machines with a ribber and colour changer. Great instructions are given for knitting two and three-colour Jacquard on Brother and Silver Reed electronic machines. The collection includes three different types of Double Jacquard, tuck Bird's-eye Jacquard, tuck and slip Jacquard plus tuck Jacquard. Again, there's a modest price tag of just £10.99.

Instant Afghan Book

Here's a book of six new designs for the Duomatic 80 in two and three colours including:-

- **Shooting Stars** in two & three colours
- **Carol's Afghan** in three colours
- **Heraldic Banner** in two colours
- **Africana** in two and three colours
- **Patchwork** in two colours
- **Texas Sunset** in two colours

All the designs come on separate, full-size punchcard sheets ready to trace and punch. The book also includes setting instructions for knitting patterns in both 3 ply and 4 ply yarn as well as helpful tips including blocking techniques, perfectly straight fringes, special finishes, crochet finishing and a scalloped edge for an heraldic banner. There are additional colour suggestions in **Bramwell** yarns and variations on colour schemes. This book costs £12.99. ■

It's a man's world...

Spotlight on Colin Andersson

If you turn to page 54, you'll notice we have a new name for you this month. For the first time in a long time, we have a man designing men's knitwear! Colin Andersson is the "new kid on the block" and as he designs then knits and wears his own sweaters, he'll even give us "chapter and verse" on washing and wearing his woollies! So, let's introduce him to you.

Colin started machine knitting almost 20 years ago in 1984. He was seriously ill and to help his recuperation, he bought a Brother 910 machine. At the time he thought on more than one occasion that it was a very silly thing to have done - but eventually he started to play with it and soon found that he not only loved it but also had a knack for machine knitting. Within a few weeks he was knitting his own designs, having first worked out both the pattern and shape. Since that time, he has knitted literally hundreds of garments including sweaters, cardigans and women's suits.

DOING WHAT COMES NATURALLY!

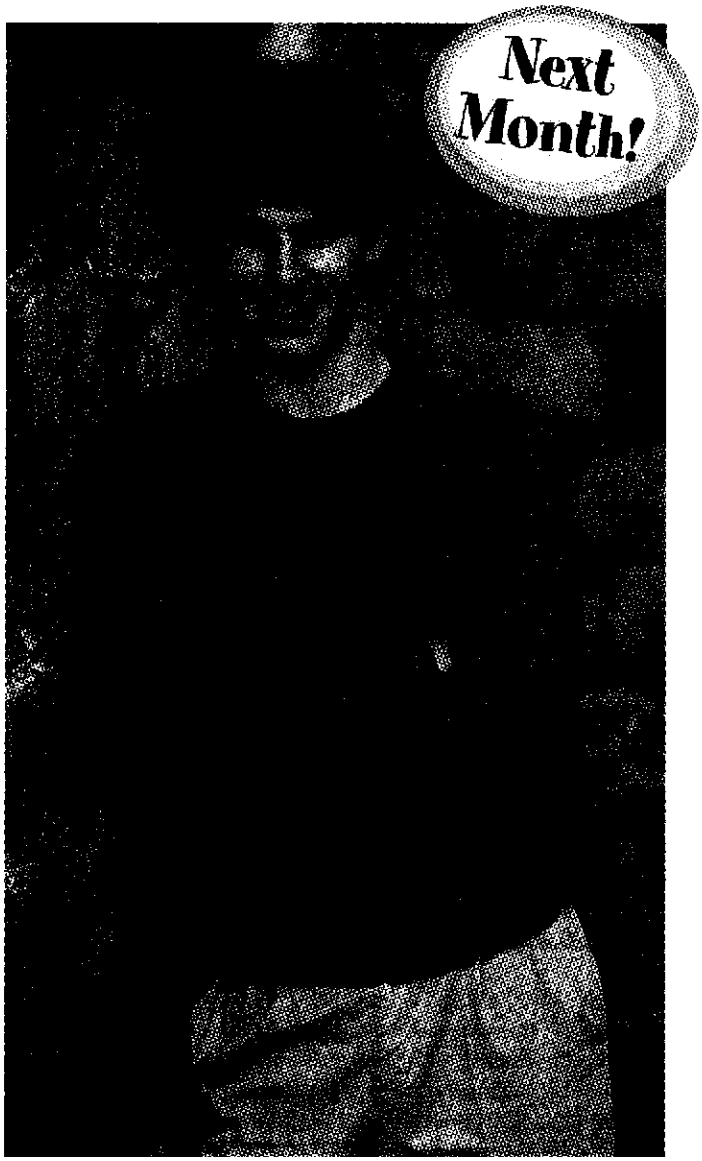
You might not like what's coming - because he now only knits dropped shoulder sweaters with a round neckline! Why? Because he's a perfectionist and it's what he does best! Colin relies on yarn, texture and pattern plus colour for his designs and he feels that a simple shape often shows these off to their best advantage. He also particularly likes making men's garments because he feels (quite rightly!) that there's a dearth of decent men's sweaters. Although his designs range from the conservative to the downright bold, he believes that most men feel happiest in a comfortable sweater and classic shape.

BOY'S TOYS!

Colin owns many machines, but he admits that several are in the attic to be used for spares or emergencies! Set up in his workroom for regular use right now he has:-

- Brother 940 and 950i
- Passap Duo 80 and E6000
- Silver Reed 830 (fine gauge)
- Silver Reed 580

He loves all of his machines and also uses the fabulous DesignaKnit programme for his work. He feels (and I'm sure we'd all agree), that each machine has its own attributes. He uses his Brother machines for garter carriage work plus single bed Fair Isle and lace. The two Passap machines are great for Double Jacquard and double bed tuck work plus pin tucking. His Brother 830 also knits Double Jacquard beautifully and it's nice for single bed work. Finally, the Silver Reed 830 fine gauge fabric is exquisite and the Silver Reed 580 is wonderful for Double Jacquard. He especially likes the creative Bird's-eye carriage because it has the tuck button on it to enable him to use different backings for Double Jacquard.



SPIN A YARN

He rarely uses anything other than natural yarns for his garments, preferring the texture and drape produced by natural yarns. However, he does use blends such as 50% wool and 50% acrylic and will use yarns which are all synthetic - as long as he likes the feel of the fabric. Like most knitters, he sometimes uses cotton - but it's not his favourite yarn to knit with because it's far too temperamental!

Having suffered from poor health for most of his life, he has lots of free time and so has the opportunity to spend much of his time knitting and designing. Like many of us, he's a "yarn freak" and can't resist a good buy or a quality yarn. He admits to having a small bedroom crammed full to bursting with yarn in all weights, colours and blends. In true style, nothing pleases him more than a good shopping trip to Uppingham Yarns or BSK!

We have a Passap sweater this month and Colin has also had his garter carriage in action for next month's man's design, and we have a sneak preview for you above! Do look out for it! ■

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Great New Look!

Don't miss out next month!

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PATTERN 1

Serious lounging

An original design by Feola Dawes

If you have stocks of **Shetland Wool, Denys Brunton Magicolour** or **Yeoman Panama** in your yarn store, now is the time to find a cone or two to knit Feola's cardigan. Although we never mix yarns and spinners in our designs, Feola uses these blends in her original pattern.

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS
Version A
Any 4-ply Shetland yarn
400 g in main colour (MC).
Denys Brunton Magicolor 4-ply
1 [1, 1, 1] x 340 g cone in contrast (C) - see Notes.
8 buttons.

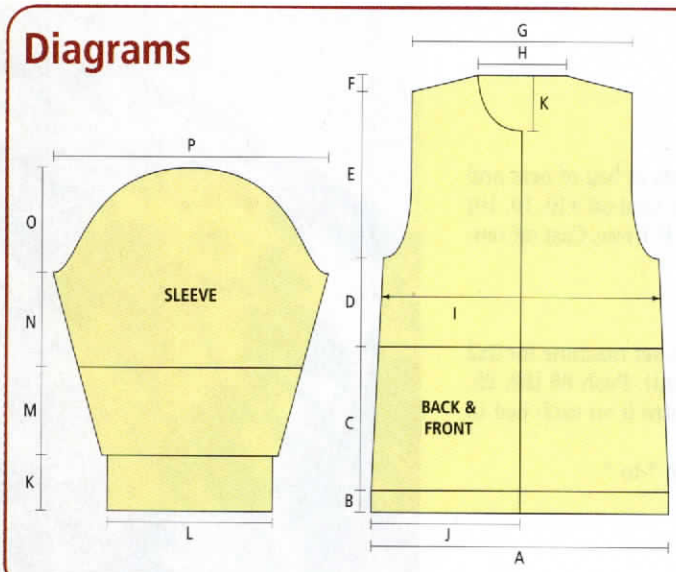
Version B
Yeoman Panama 4-ply
1 [1, 1, 1] x 500 g cone in main colour (MC).
Denys Brunton Magicolor 4-ply
1 [1, 1, 1] x 340 g cone in contrast (C) - see Notes.
8 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 520 g.

• Photography Matt Smith • Stylist Sally-Ann Carroll

1

Diagrams



Version A	Version B
A = 54 [57, 59.5, 62] cm	A = 53 [55.5, 57.5, 60] cm
B = 4 cm	B = 4 cm
C = 27 cm	C = 28 cm
D = 16.5 cm	D = 17 cm
E = 29.5 cm	E = 30.5 cm
F = 3 cm	F = 3 cm
G = 39.5 [42, 44, 46.5] cm	G = 38.5 [40.5, 43, 45.5] cm
H = 15 cm	H = 14.5 cm
I = 51.5 [54, 56, 58.5] cm	I = 50 [52.5, 54.5, 57] cm
J = 27 [28.5, 29.75, 31] cm	J = 26.5 [27.75, 28.75, 30] cm
K = 10 cm	K = 10.5 cm
L = 31.5 cm	L = 30.5 cm
M = 15.5 cm	M = 16 cm
N = 16.5 cm	N = 17 cm
O = 18.5 cm	O = 19 cm
P = 50 cm	P = 49 cm

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 36 [38, 40, 42] in.

Version A

Actual size 102 [107, 111, 116] cm, 40¼ [42¼, 43¾, 45¾] in.
Length to shoulder 77 cm, 30½ in.
Sleeve seam 42 cm, 16½ in.

Version B

Actual size 99 [104, 108, 113] cm, 39 [41, 42½, 44½] in.
Length to shoulder 79.5 cm, 31½ in.
Sleeve seam 43.5 cm, 17¼ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

Version A

60 stitches to 19 cm and 60 rows to 15.5 cm, measured over stocking stitch (tension dial setting approximately 8). Washed and pressed.
60 stitches to 18 cm and 60 rows to 17.5 cm, measured over Fair Isle pattern on MT+1 (tension dial setting approximately 9). Washed and pressed.

Version B

60 stitches to 18.5 cm and 60 rows to 16 cm, measured over stocking stitch (tension dial setting approximately 8). Lightly steam pressed.
60 stitches to 17.5 cm and 60 rows to 18 cm, measured over Fair Isle pattern on MT+1 (tension dial setting approximately 9). Lightly steam pressed.

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting,prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.
e) Feola used Magicolor Shade 11KT for her design and she has a limited stock available for readers, if required. Please contact her direct for further details and her address is given at the end of this pattern.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 85 [90, 94, 97] Ns at left and 85 [89, 94, 97] Ns at right of centre 0 on each bed to WP. 170 [179, 188, 194] Ns on each bed.
* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st *.

1ST & 4TH SIZES

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

172 [180, 188, 194] sts.
Insert card and lock on first row. Set RC at 000. Using MT, K 105 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, K 58 rows. RC shows 163.

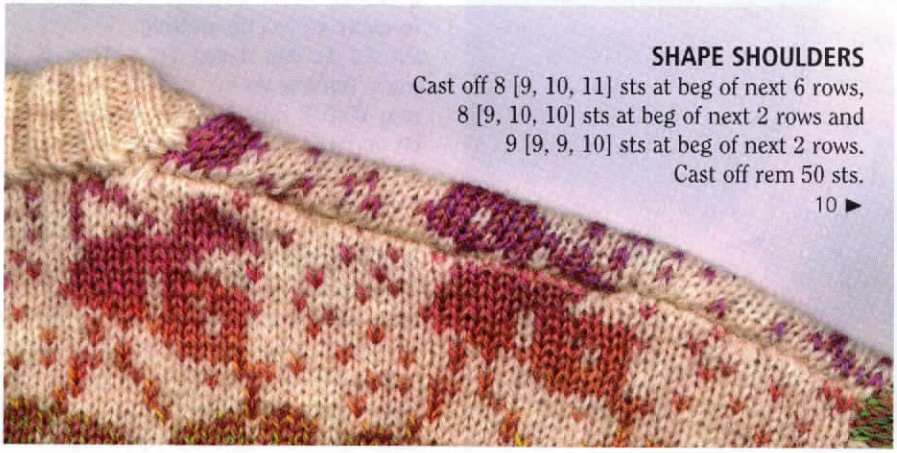
SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows and 2 sts at beg of foll 4 rows. Dec 1 st at each end on every row until 132 [140, 148, 156] sts rem. K 90 rows. RC shows 265.

SHAPE SHOULDERS

Cast off 8 [9, 10, 11] sts at beg of next 6 rows, 8 [9, 10, 10] sts at beg of next 2 rows and 9 [9, 9, 10] sts at beg of next 2 rows. Cast off rem 50 sts.

10 ►



Contact Feola

If you would like to get in touch with Feola for help with the Denys Brunton yarn she used or information about her patterns and kits, here's where to find her:-

Feola Dawes
Shades Designer Knitwear
34 Ivythorn Road
STREET, Somerset BA16 0TF
Website:- www.sdknitwear.com

Serious lounging

◄9 **POCKET LININGS (KNIT 2)**
Using MC, cast on 40 sts by hand. Using MT, K 50 rows. Using WY, K a few rows and release from machine.

LEFT FRONT
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 86 [89, 95, 98] Ns at left of centre 0 on each bed to WP. Work as for Back from * to *.
2ND SIZE
Inc 1 st at left edge.
3RD SIZE
Dec 1 st at left edge.
ALL SIZES
86 [90, 94, 98] sts.
** Insert card and lock on first row. Set RC at 000. Using MT, K 50 rows. K 1 row extra for Right Front.
POCKET OPENING
Set carriage to hold. Push 28 [30, 32, 34] Ns at right and 18 [20, 22, 24] Ns at left to HP. Using WY, K a few rows and release. With P side of Pocket Lining facing, replace sts on to empty Ns. Unravel WY. Push Ns from HP to UWP. K 55 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, K 58 rows. RC shows 163 (164 on Right Front).
SHAPE ARMHOLE
Cast off 10 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at armhole edge on every row until 66 [70, 74, 78] sts rem. K 63 rows. RC shows 238 (239 on Right Front). 27 rows less have been worked to shoulder than on Back.
SHAPE NECK
Cast off 10 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 41 [45, 49, 53] sts rem. K 2 rows. RC shows 265 (266 on Right Front).

SHAPE SHOULDER
Cast off 8 [9, 10, 11] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 8 [9, 10, 10] sts at beg of next row, K 1 row. Cast off rem 9 [9, 9, 10] sts **.

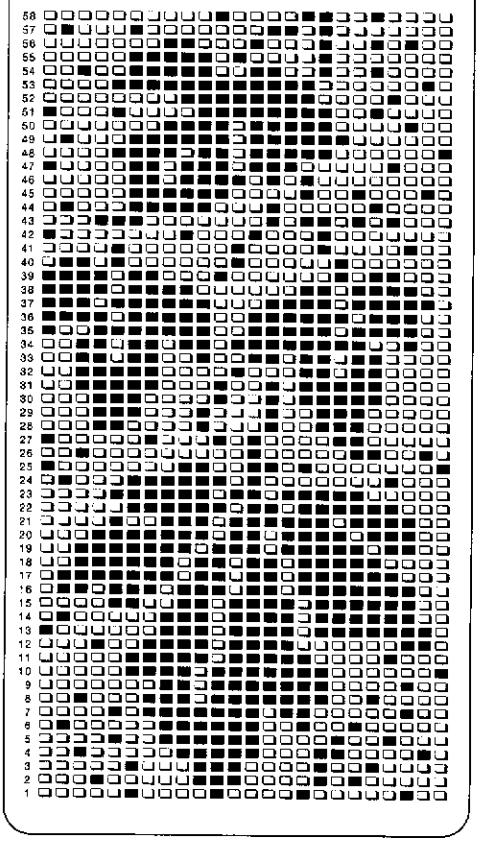
RIGHT FRONT
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 86 [89, 95, 98] Ns at right of centre 0 on each bed to WP.
Work as for Back from * to *.
2ND SIZE
Inc 1 st at right edge.
3RD SIZE
Dec 1 st at right edge.
ALL SIZES
86 [90, 94, 98] sts.
Work Left Front from ** to ** reversing shaping by reading left for right and right for left.

SLEEVES
Push 100 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, shape sides by inc 1 st at each end on every 3rd row until there are 136 sts.
Insert card and lock on first row. Inc 1 st at each end of 4th row, K 2 rows. RC shows 60. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT+1, cont to inc on every 4th row from previous inc until there are 168 sts. RC shows 118.
SHAPE TOP
Cast off 10 sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 6 rows. 124 sts. Dec 1 st at each end on next 10 rows, then on every foll 4th row until 86 sts rem. Cast off 3 sts at beg of next 4 rows and 6 sts at beg of next 2 rows. Cast off rem 62 sts behind the gate pegs.

CUFFS
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 60 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting.
Set RC at 000. Using MT-5/MT-5, K 50 rows. Transfer sts for st st. Using MT, K 1 row. With P side of Sleeve facing, replace sts on to Ns placing 2 sts tog on to centre 40 Ns. K 1 row. Cast off behind the gate pegs.

NECKBAND
Join shoulder seams.
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 128 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set

Chart



machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Using MT-3/MT-3, K 1 row. Using MT-5/MT-5, K 9 rows. Using MT-3/MT-3, K 1 row. Transfer sts for st st.
With P side facing, pick up 128 sts around neck edge and place on to Ns. Using MT+1, K 1 row. Using MT, K 1 row. Cast off behind the gate pegs. Fold in half and catch down on the inside.

BUTTONHOLE BAND

Push 170 Ns to WP. With P side facing, pick up 170 sts along right front edge and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Using MT-2, K 5 rows. Make 8 evenly spaced buttonholes. K 6 rows. Using MT, K 1 row. Using MT-2, K 6 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing loops from front edge on to corresponding Ns. Using MT+1, K 1 row. Cast off behind the gate pegs.

BUTTON BAND

Work as for the Buttonhole Band omitting buttonholes and reading left for right.

POCKET TOPS

If you have a garter carriage, it makes a neater finish to pick up the pocket sts and K 10 rows in Patt 534, otherwise.
With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 40 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. With P side facing, pick up sts from pocket opening and place on to Ns. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Sew pocket linings in place. Neatly catch down ends of pocket tops. Join side and sleeve seams. Set in sleeves. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond. Press lightly with a damp cloth. ■

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Available for club talks

METROPOLITAN

Calendar of events 2002

MARCH

M	T	W	T	F	S	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

APRIL

M	T	W	T	F	S	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

MAY

M	T	W	T	F	S	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

JUNE

M	T	W	T	F	S	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Do YOU know what is happening at Metropolitan on these dates? Contact us for free details. NEW calendar just printed.

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Look at Life

The Entertainer; Part 2 - Adventures of a Knitting Tutor

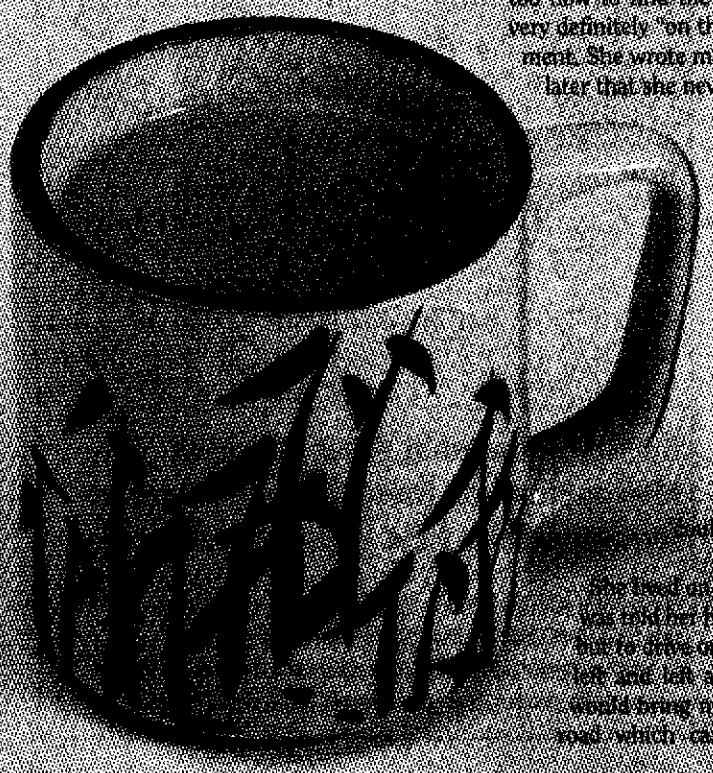
Joan Lafferty has been machine knitting for 50 years and reveals some of her hilarious experiences visiting folk in their houses to teach them to machine knit.

I'm sure that most machine-knitting tutors will confirm that a qualification in map reading is essential, before deciding to pass on one's skills and knowledge. Having found the right house, the next interesting activity is to actually find the knitting machine! Sometimes I'd find it in the sitting room or dining room, but in many cases it was in the bedroom and more often than not in the spare room.

PILLOW TALK

Did you know that bedroom chairs are mostly lower than dining chairs? I didn't until I was called upon to use one to sit at the knitting machine so, I would ask for a cushion. Last month I told how asking for scissors would sometimes throw the household into a panic; likewise the request for a cushion in some houses. So I would be presented with a pillow, hastily removed from the bed! (I often wondered if the pillowcase was changed before the pillow was used next time, but this was none of my business!)

If there was no room for a chair, we sometimes sat on the edge of the bed. Again, it was not very comfortably because well-sprung mattresses made one wobble about and a pillow on top made matters worse. One time the bed was so low I had to fold the pillow in half to get to grips with the knitting and I can't remember how many times I fell off during the course of the lesson! I once went to a house where the knitting machine was housed under the stairs, but there was no cupboard, thank goodness. It did not give a lot of space for two of us to sit side by side, but I guess it was a good place to get the machine out of the way.



FOOD FOR THOUGHT

Sometimes the machine would be in the kitchen, which must have meant taking it up and down - or I hope it did! I'm sure the machine would not take kindly to being mixed with the assorted aids to cooking and likewise a meal would mot be improved with the addition of fluff from the yarn or wool - but again, this was not my problem. I did applaud one set up in the kitchen. A lady had one of those nice, shiny teak tables with a bench seat and the seat was also nice and shiny, so I could slide up and down to deal with the ends of the machine!

SPEND A PENNY?

By now you will think I have mentioned every room in the house - bar one! Surely no one would have a knitting machine in the bathroom? That's where you are wrong! I mentioned last time that people did not always give clear instructions as too how to find the house. This lady was very definitely "on the ball" in this department. She wrote me a letter (she told me later that she never used the telephone - her husband had to make any absolutely necessary calls). In her letter she said she was 75 years of age and had never seen a knitting machine until she was 70 and did I think I could teach her? After her clear directions I was sure I could.

She lived on quite a busy road, so I was told her house was on the right, but to drive on for a bit then go left, left and left again. Apparently, this would bring me to the end of a side road which came out opposite her house - which it did! I guess the row of about six terraced houses had once been farm cottages.

There was no front garden, the street door opened straight into the sitting room and there were two doors on the farther side. One was open and obviously led to the kitchen and when I opened the other, it revealed a staircase going up between two walls. (The top landing must have been all of a yard square!) The door on the right, when opened, revealed the loo plus wash-hand basin with a bath ranged along one wall. There was an enormous cupboard on the shorter wall in front of me, with the knitting machine on my right. I guess this room had started life as a bedroom, because there was plenty of room for all these items.

FANCY A CUPPA?

The lady told me her husband was in the garden, but when noises from downstairs revealed that he had come indoors she called down, "John, will you make us a cup of coffee?".
"Right", he said.
Then a bit later he called, "what cups shall I use?".
He was duly instructed, but called up again, "how much coffee do I use?". (Obviously not one of the "new men" who help in the kitchen!)

I went to this house several times and they were charming folk. The lady was one of the best students I have ever had, taking notice of what I said and remembering it. After several visits she wrote to me again. It seems she was knitting herself a suit and had managed the jacket well but she was the typical English "pear shape" (as I am!) and the skirt would not meet round her. What could she do? She had knitted the four panels suggested in the pattern. I recommended that she knit a fifth panel, which she did and this worked well. She even went to the trouble of taking two buses to come and visit me, wearing the suit and was surely one of my biggest successes.

WHO WANTS TO BE A MILLIONAIRE?

I went to teach another lady in the "stockbroker belt" of a Surrey village. I found the place all right. It was a large, detached house, with a gravel drive that swept round

in a semi-circle, in at one gate and out of the other. My little Mini looked lost in the curve - it needed a Rolls or a Bentley at least!

The door was heavy oak, liberally studded with iron nails and an iron letterbox and knocker and when opened by the lady of the house, I could see "Mrs Mop" busy in the kitchen to my left. Directly in front, the lounge had two glass doors and through them I glimpsed the grand piano draped with the regulation shawl. The stairs went up on my right with treads in heavy polished wood, but with no risers - hence no stair carpet and I was conducted to a room beyond the stairs. I judged it had once been a built-in conservatory but the walls were brick, painted a pale pink colour and the only glass was along one side plus a second window to its right - but no glass roof. I could see across the vast lawn that the gardener was beavering away at a flowerbed.

This lady had bought a second-hand machine from a shop and it was a Brother pushbutton model. There were gaps at each end of the machine and about 25 needles each side were missing! I suggested that she should go back to the shop and ask for replacements, or buy them if necessary.

YOU MUST BE JOKING!

She had also bought a cone of angora yarn, which she said she intended to use to make a dress for her daughter. I used one of my cones of 4-ply acrylic for the lesson and suggested she make something in this yarn for a first attempt. No way would she listen to my advice! The dress would not need a hem because she did not like hems. In vain I told her that the lower edge would turn up and pressing with a steam iron would ruin the material. She was an Italian lady and very volatile, so I decided she must learn from experience.

However, she did offer me coffee and called her "home help" to make it. I was astounded when it arrived. It was in one of those white enamel mugs with a blue rim, which most people used on camping trips. To make matters worse, the blue rim was chipped all round so I had to drink from the rough, bare black metal! (By the way, the gardener was not called in for his coffee - the cleaner served it in the garden!) From all of this, I gathered that the knitting tutor was one degree below the lady of the house, but one degree above the gardener and I was reminded of that lovely sketch on TV with John Cleese, Ronnie Barker and Ronnie Corbett all standing in a line.

THE RAIN IN SPAIN...

As I left, the heavens opened with a terrific thunderstorm. By the time I got to the main road the vehicles were splashing about as much water up from the road as was descending from the sky, so I decided to pull into "ye olde-worlde restaurant" and have lunch until the storm passed over. I spent more on my lunch than I earned from the lesson! I went to give a second lesson another time and yes, the front of the dress was knitted - and yes, the hem turned up. I was also given the same damaged mug, or maybe she had a set of them! I can't remember if the lady had coffee, I don't think she did or I would have remembered the delicate china that she no doubt used.

HAVE A BREAK, HAVE A...

On another occasion I was asked to go to a house about 30 or more miles away. I explained that I charged by the hour, with extra for petrol and usually did two-hour stretches at a time. This lady asked if I would do two hours in the morning and two in the afternoon to save on travelling expenses.

"All right," I said, "I'll pop out for a snack in the middle".
"You can't do that" she said, "we're out of town and parking is dreadful near the shops".
"Well, I'll bring a sandwich then", I said. (I normally eat my main meal at mid-day and I could not go all day without eating something!)
"OK", she said.

Now, I do not expect to be fed, but I think most people would have suggested they would make a couple of sandwiches for the two of us. So I made my sandwich and bought myself a chocolate biscuit because I do like to end with something sweet! I was walking out of the door when something prompted me to go back and make a flask of coffee. It was a good thing I did, because at no time was I offered one! In fact, since this lady did not make one for herself I wondered if I should offer her one of mine - but I didn't; I stopped on the common on the way home and drank it myself! There was one cheerful item - someone knocked at the door and it transpired it was an ex-student of mine. Explaining the situation my new student was told, "you've got a good teacher there".

FOLLOW MY LEADER

At a different venue, I met a situation that was repeated several times at my classes and it came up when I needed to teach the intricacies of the charting device. This lady had a nice cone of pale blue yarn and wanted to make a cardigan for her little daughter. I showed her the rudiments of the Knit Radar and suggested she knit the tension piece before I came back a couple of weeks later, so that it could have a nice "rest". When I got back the tension piece was knitted - but not in the pale blue. She had used some unpicked dingy white yarn and said, as so many folk have said to me, "I didn't want to use my nice new cone". The tension piece isn't wasted! We can always unpick it, steam the kinks out and the yarn is as good as new.

THE FULL MONTY

My last story may make you blush, if you are of a sensitive nature. I went to a bungalow, which was fortunately local to me. The lady ushered me through the sitting room to her husband's study, informing me she had sent him out for the morning and had set up the machine on his desk. She offered me coffee, but I said (as I always do) that we would do an hour's work then stop for coffee before working through the second hour.

All went well and after an hour off she went to the kitchen to make the drinks. I heard a scream and rushed out. The kitchen was next to the sitting room and water was flowing across the floor in waves about three or four inches deep! It was coming perilously near the sitting room carpet and the lady stood there petrified. I took charge, as I am wont to do.
"Go and get a couple of hand towels and bowls or buckets", I instructed, "J-cloths are not man enough for this job".
She did as she was told and flopped down on her knees to cope. I thought quickly. If I went down on my knees (dressed as I was for winter) my tights, skirt and long slip would be soaked and I would have to drive home in a damp state. So I pulled off my skirt and tights - and in my haste, the elastic in my knickers gave way and I stood there with them round my ankles! I had planned to hitch my slip up in the elastic. Should I take them off and tie a knot in the slip? What if the husband came home and saw - well, I leave that bit to your imagination!

I thought quickly back to my young days, when we wore stockings and suspenders. Sometimes the "button" on the suspender would come off, so we took a sixpenny piece, twisted it into the top of the stocking and this held it in place until we could do something about it. I had no sixpence, since it was now decimal money, but a two pence piece served the purpose on the waistband of my knickers. We managed the mopping up and the lady went off to put on dry clothes. I dressed myself and actually made the coffee!

What had happened? It seems she had one of those washing machines with a hose to hitch over the sink and the water is pumped out through this. Somehow it had become unhitched and that was what was making the "waves". I forgot to ask what washing powder she used, but my feet were feeling splendid as I drove home! The husband did not come back until all was put to rights and, with my dignity intact, I went back another time to finish the lesson! ■

Club Line

News from around the country

If you'd like readers to know about your club, drop us a line and we'll pass on the news. We're all interested in your fund-raising, fashion shows and special events - so don't keep it to yourselves! Write to Clubline at the address on page 3 or e-mail us at rpa@surf3.net

LLANDUDNO

Members of the **Llandudno Knitting & Crafts Club** meet at the Craig-y-Don Community Centre on the second and fourth Thursdays of each month from 7.00 to 9.00 pm. A warm welcome is extended to everyone and old friends and new faces are especially welcome. For further information, please contact Hazel Atherton on 01492-878747.

SHERBORNE

Show Time!

After the club's Open Day last year in larger premises, the stage is set for a repeat performance. So, make a diary date that the new-look **Sherborne All Knitting Show (SAKS)** will take place this year on Saturday 22nd June from 10.00 am to 4.00 pm, again at The Gryphon School in Bristol Road, Sherborne. There's disabled access with ample free parking and as before, the club plans to include demonstrations and lectures plus a fashion parade. Club members will be available for help and advice and light refreshments will be available.

The school is just off the A30 Shaftsbury to Yeovil road on the B3145 Wincanton road and the town is also on the Waterloo to Exeter railway line. Tickets will cost £2.50 on the door and £2 in advance and can be bought by sending a cheque (made payable to Sherborne Machine Knitting Club) to:-

SAKS
37 Burroughes Avenue
YEOVIL, Somerset BA2 13J

GREAT OAKS

They do say "great oaks from little acorns grow", so let's wish every success to the **Redditch Knitting Club**. This small group of machine knitters are trying to organise a club and meet every Thursday morning from 9.30 am to 1.00 pm at Hanover Court in Evesham Road, Redditch. New members are needed and beginners are most welcome. The group hopes to organise trips out next year and for more information you should contact Mary Harban on 01572-465115. Good luck to you all!

CALLING E6000 KNITTERS!

Jamilla Designs is known to all our E6000 readers for the lovely designs we include in the magazine. However, you may not know that the name behind those patterns is **Gloria Hughes**. Until recently, she's lived abroad for some of the year, but has now returned to this country permanently and has been trying to join a knitting club in or around the Nailsea area, but with no luck so far.

Gloria tells us they all seem to be closing down so she's decided to try to track down other E6000 users with a view to forming a small club, perhaps meeting in each others houses on a regular basis. So, if there are any E6000 knitters in the area who would like the friendship of other knitters, to discuss knitting or perhaps need a little help with their machines, she'd love to hear from them.

Gloria Hughes
18 Ashdown Crescent
NAILSEA
North Somerset BS48 2JR
Tel:- 01275-853947

WOOLLEYS

Just a note to remind those of you with the facility that you can find lots of information about Singer and Passap machines on Sue Woolley's website. The address is **www.woolleys.com** or Sue can be contacted by e-mail at **woolleys@btinternet.com**

LETCHWORTH

Club Secretary Ruth Wederell tells us that members of the **Knit-Inn Machine Club** meet at The Wilbury Community Hall, Bedford Road in Letchworth every fortnight from 8.10 pm to 10.00 pm. For more information please call Ruth Wederell on 01462-636351. New members are very welcome!

NEW ORGANISER

The **Close Knit Two Machine Knitting Club** has a new organiser and Gladys Dalton has written to let us know that **Heather Fowler** has taken over the organisation of the club. They have now arranged a programme for the next few months and would be very pleased to welcome new members, old friends and visitors at any of the meetings. The club meets at 7.30 pm on the first Wednesday evening of the month (except January) and they have a varied programme arranged for the next six months.

The club started this year with the AGM in February and welcomed new speaker June Hope in March. April was a members' evening and the club gets ready to welcome **Bill King** from Chesterfield in May. It is actually Bill's second visit to the club. He first visited back in 1984 when they were quite a new club and as Bill has moved forward since those days, it should be a most interesting evening! **Sue Booth** from Ollerton makes a very welcome return visit in June and no doubt she will have some interesting new patterns and ideas to demonstrate. **George Johnson,** from the Wolds Rasen Club, makes a return visit in July to talk about making up garments and later in the year, they hope to welcome back **Margaret Howe** and then look forward to an **Uppingham Yarns** slide show.

By the way, there's also a Tuesday group which meets at 1.30 pm, but numbers are limited because **Clair Crowston** gives "hands on" instruction to members on the club's machine.

For further details about any of the club's activities and venue details, please ring Denise Knowles on 01427-874085, Heather Fowler on 01724-347284, Clair Crowston on 01724-342130 or Gladys Dalton on 01724-859533.

Special Event!

We're just in time to let you know that the next special event at the **Woolgatherers Club** in Thriplow, near Royston, Hertfordshire is on Wednesday 8th May.

Members are looking forward to **Erica Thomson's talk and demonstration** on using the sewing machine with knitwear. The morning starts at 10.00 am and a small charge will be made to include refreshments. Full details can be obtained by calling **Elizabeth Sewart** on 01954- 719359.

WITNEY... TO MALAWI!

Frances Witt has written to let us know that the **Windrush Machine Knitting Club** is alive and well. Even a drop in numbers in the early 90s didn't deter Frances and a few faithful members and the membership is now back up to 18. They are looking forward to celebrating 24 years of action in June 2002 and the club's next milestone is, of course, their 25th Anniversary in June 2003!

Members meet in the Ceewood Hall, Fettiplace Road, Witney on the second Monday of each month from 7.30 to 9.30 pm. The members choose the programme and often one of them takes a topic of their choice, then gives a demonstration to the others. During meetings, there's also the opportunity for members to solve problems, share up-to-date information, show off their knitted creations, or just have a natter over a cup of tea!

Machines are usually available and members can also browse around the club's library and enjoy light refreshments. They recently decided to invite hand-knitters and those who crochet (or do other wool work) to join them and so share the pleasure of working with wool together. Members have so far knitted bonnets, cardigans and bootees for the premature baby unit in Oxford and Frances' daughter uses old tension pieces to make into blankets, to send to Malawi.

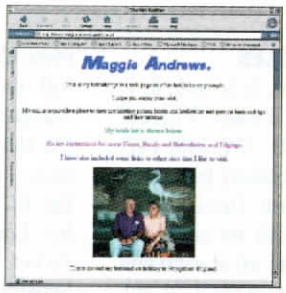
The photo above shows some of the striped tops Frances makes from cone ends and donates to Oxfam and she's only too pleased to help whenever possible. Further details are available from her at any reasonable time if you call her on 01993-771432 and she very much looks forward to welcoming new members.

NEW WEBSITE

Maggie Andrews has written to tell us about her new website. It contains details of herself and a picture, plus a free pattern and tips of hems, bands, buttonholes and edgings. Also included is her book list and some other links of interest to machine knitters. The address is **www.maggieandrews.supanet.com**

Club leaders might like to know that Maggie is back on the club circuit. She's currently taking bookings for talks and offers knitting clubs a large selection of interesting, informative and entertaining talks plus demonstrations. She's very well liked as a Guest Speaker and her subjects include the following:-

- Easy intarsia
- Easy fun knits for kids
- Skirts for all seasons - and all sizes
- Embroidery on knitwear
- Knitting for summer
- Knitted appliqué
- Knitting and pressing a sideways skirt



She brings loads of samples to see and feel and her pattern and technique books are also available. Maggie travels up to 60 miles from her home in Harlow for evening meetings, but will go further for daytime meetings or workshops. As she only goes out to clubs once a week now, dates are limited so we suggest that you book early to avoid disappointment. For more information, why not call her on 01279-422994 or write to her, enclosing a self-addressed and stamped envelope please.

Maggie Andrews
79 Hookfield, HARLOW, Essex CM18 6QQ ■

Beat those chills

An original King Cole design

• Photography Matt Smith • Stylist Sally-Ann Carroll

Pattern Information

MEASUREMENTS

To fit bust 71 [76, 82, 87, 92, 97, 102, 107, 112, 117, 122] cm, 28 [30, 32, 34, 36, 38, 40, 42, 44, 46, 48] in.
Actual size 90 [95, 100, 106, 111, 114, 119, 124, 129, 134, 140] cm, 35½ [37½, 39½, 41¾, 43¾, 45, 47, 49, 51, 52¾, 55¼] in.
Length to back neck (long jacket) 68 [68.5, 69.5, 70.5, 72, 72.5, 73.5, 74.5, 76, 76.5, 77.5] cm, 26¾ [27, 27½, 27½, 28½, 28¾, 29, 29½, 30, 30¼, 30½] in.
Length to back neck (short jacket) 44.5 [45, 46, 47, 48.5, 49, 50, 51, 52.5, 53, 54] cm, 17½ [17¾, 18¼, 18½, 19¼, 19½, 19¾, 20¼, 20¾, 21, 21½] in.
Sleeve seam (with cuff turned back) 42 [43, 43, 44, 44, 45, 45, 45.5, 45.5, 46.5, 46.5] cm, 16¾ [17, 17, 17¼, 17¼, 17¾, 17¾, 18, 18, 18½, 18½] in.
Instructions are written for first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 25 rows to 10 cm, 4 in measured over 2x1 rib (tension dial setting approximately 2/2).
For perfect results, please check your tension carefully.

ABBREVIATIONS

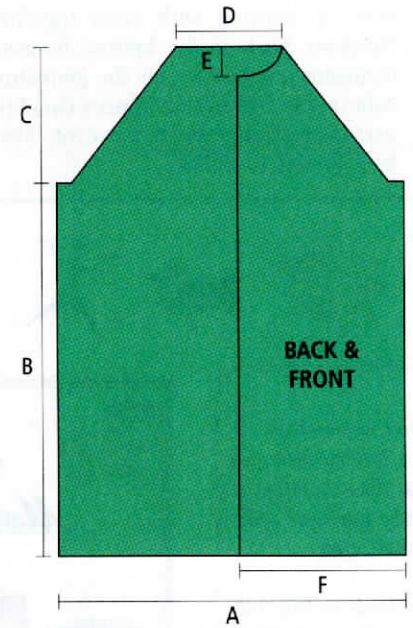
For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used the ribber side of the knitting as right side of garments.
b) Count actual stitches on both beds throughout.

Diagrams

A = 46 [48.5, 51, 53.5, 56.5, 57.5, 60, 63, 65.5, 68, 70.5] cm
B = 49.5 cm (Long Jacket) 26 cm (Short Jacket)
C = 18.5 [19, 20, 21, 22.5, 23, 24, 25, 26.5, 27, 28] cm
D = 13 [13.5, 13.5, 14.5, 14.5, 16, 16, 16.5 16.5, 17.5, 17.5] cm
E = 4 [4, 5, 5, 5, 5, 5, 6, 6, 6, 7.5] cm
F = 22.5 [23.5, 25, 26.5, 27.5, 29, 30, 31.5, 33, 34, 35.5] cm
G = 23.5 [25, 25, 26.5, 26.5, 27.5, 27.5, 29, 29, 30, 30] cm
H = 8 cm
I = 34 [35, 35, 36, 36, 37, 37, 37.5, 37.5, 38.5, 38.5] cm
J = 34 [35.5, 38, 40, 42, 44, 46, 48, 50, 52, 53.5] cm



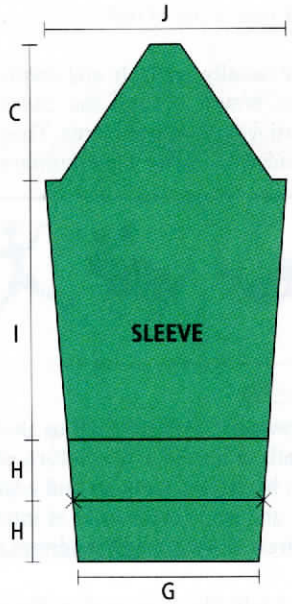


Diagram 1

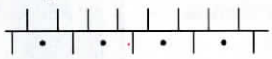
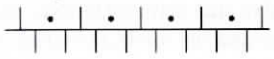


Diagram 2



Knitting Instructions

BACK

With carriage at right, set machine for full needle rib or double rib. Using MY, cast on 70 [74, 78, 82, 86, 88, 92, 96, 100, 104, 108] sts on each bed at centre of machine. K 2 tubular rows.
Carriage is at left. Set machine for full needle rib or double rib knitting. Transfer sts as shown on Needle Diagram 1 (106 [112, 118, 124, 130, 133, 139, 145, 151, 157, 163] sts).
Set RC at 000. Using MT/MT, K 124 rows for Long Jacket or 64 rows for Short Jacket.

SHAPE RAGLAN ARMHOLES

Set RC at 000. Cast off 4 [4, 5, 5, 6, 6, 6, 7, 7, 7, 8] sts at beg of next 2 rows. 98 [104, 108, 114, 118, 121, 127, 131, 137, 143, 147] sts. Transfer edge sts if necessary to have at least 2 edge sts on main bed. Dec 2 sts (by transferring the 3rd and 4th sts on to the 2nd N and moving 2 end sts in) at each end on next and every foll alt row until 50 [52, 52, 54, 58, 65, 63, 67, 69, 71, 71] sts rem. K 1 row. Dec 1 st (by transferring the 3rd st on to the 2nd N and moving 2 end sts in) at each end on next and every foll alt row until 30 [32, 32, 34, 34, 37, 37, 39, 39, 41, 41] sts rem. K 1 row. Cast off.

LEFT FRONT

With carriage at left, set machine for full needle rib/double rib. Using MY, cast on 34 [36, 38, 40, 42, 44, 46, 48, 50, 52, 54] sts on each bed at centre of machine. K 2 tubular rows. Carriage is at right. Set machine for full needle rib or double rib knitting. Transfer sts as shown on Needle Diagram 1 (52 [55, 58, 61, 64, 67, 70, 73, 76, 79, 82] sts).
Set RC at 000. Using MT/MT, K 124 rows for Long Jacket or 64 rows for Short Jacket.

SHAPE RAGLAN ARMHOLE

Set RC at 000. Cast off 4 [4, 5, 5, 6, 6, 6, 7, 7, 7, 8] sts at beg of next row, K 1 row. 48 [51, 53, 56, 58, 61, 64, 66, 69, 72, 74] sts. Transfer edge sts if necessary to have at least 2 edge sts on main bed at raglan edge. Dec 2 sts (by transferring the 3rd and 4th sts on to the 2nd N and moving 2 end sts in) at raglan edge on next and every foll alt row until 24 [25, 25, 26, 28, 33, 32, 34, 35, 36, 36] sts rem. K 1 row. Dec 1 st (by transferring the 3rd st on to the 2nd N and moving 2 end sts in) at raglan edge on next and

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for chunky machines with a ribber.

MATERIALS
King Cole Discovery Aran
Long Jacket
7 [7, 7, 7, 8, 8, 8, 8, 9, 9, 9] x 100 g balls in Main Yarn (MY).
8 buttons or zip fastener as required.
Short Jacket
4 [5, 5, 5, 5, 6, 6, 6, 7, 7, 7] x 100 g balls in Main Yarn (MY).
5 buttons or zip fastener as required.

King Cole Big Value Moby 100 Aran
Long Jacket
8 [8, 8, 9, 9, 9, 10, 10, 10, 11, 11] x 100 g balls in Main Yarn (MY).
8 buttons or zip fastener as required.
Short Jacket
5 [5, 6, 6, 6, 7, 7, 7, 8, 8, 8] x 100 g balls in Main Yarn (MY).
5 buttons or zip fastener as required.

King Cole Real McCoy Aran
Long Jacket
11 [11, 12, 12, 13, 13, 14, 14, 15, 15, 16] x 100 g balls in Main Yarn (MY).
8 buttons or zip fastener as required.
Short Jacket
7 [7, 8, 8, 9, 9, 10, 10, 11, 11, 12] x 100 g balls in Main Yarn (MY).
5 buttons or zip fastener as required.
For further information about these yarns, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

every foll alt row until 19 [20, 21, 22, 22, 25, 25, 27, 27, 28, 30] sts rem, K 1 row.

SHAPE NECK
Push 7 [8, 6, 7, 7, 10, 10, 9, 9, 10, 6] Ns at left to HP. Cont on rem 12 [12, 15, 15, 15, 15, 15, 18, 18, 18, 24] Ns. Cont to dec at raglan edge on every alt row from previous dec and, at the same time, K 2 rows. Dec 1 st at neck edge on next 5 [5, 7, 7, 7, 7, 7, 9, 9, 9, 13] rows. 3 sts rem. Transfer sts to main bed. K 1 row. Dec 1 st at neck edge on next row. K 1 row. Dec 1 st at neck edge on next row. Fasten off rem st.
Using a transfer tool, push 7 [8, 6, 7, 7, 10, 10, 9, 9, 10, 6] Ns at left from HP to WP. Using WY, K a few rows and release from machine.

RIGHT FRONT
Work as for Left Front reversing shaping by reading left for right and right for left.

SLEEVES
With carriage at right, set machine for full needle rib or double rib. Using MY, cast on 36 [38, 38, 40, 40, 42, 42, 44, 44, 46, 46] sts on each bed at centre of machine. K 2 tubular rows. Carriage is at left. Set machine for full needle rib or double rib knitting. Transfer sts as shown on Needle Diagram 2 (55 [58, 58, 61, 61, 64, 64, 67, 67, 70, 70] sts).
Set RC at 000. Using MT/MT, K 20 rows. Place marker at each end. Using MT-1/MT-1, K 20 rows. Transfer sts as shown on Needle Diagram 1. Set RC at 000. Using MT/MT, shape sides by inc 1 st at each end on next and every foll 6th [6th, 5th, 5th, 5th, 5th, 4th, 4th, 4th, 4th, 3rd] row until there are 77 [80, 86, 81, 69, 70, 94, 95, 81, 82, 122] sts, then on every foll 6th [6th, 5th, 4th, 4th, 4th, 3rd, 3rd, 3rd, 3rd, 3rd] row until there are 79 [82, 88, 93, 97, 102, 106, 111, 115, 120, 124] sts. K 18 [21, 17, 20, 18, 18, 18, 17, 18, 19, 18] rows. RC shows 85 [88, 88, 90, 90, 93, 93, 94, 94, 97, 97].

SHAPE RAGLAN TOP
Set RC at 000. Cast off 4 [4, 5, 5, 6, 6, 6, 7, 7, 7, 8] sts at beg of next 2 rows. 18 ►

Beat those chills

◄ 17 71 [74, 78, 83, 85, 90, 94, 97, 101, 106, 108] sts. Transfer edge sts if necessary to have at least 2 edge sts on main bed. Dec 2 sts (by transferring the 3rd and 4th sts on to the 2nd N and moving 2 end sts in) at each end on next and every foll alt row until 43 [46, 46, 43, 49, 50, 50, 49, 53, 54, 56] sts rem. K 1 row. Dec 1 st (by transferring the 3rd st on to the 2nd N and moving 2 end sts in) at each end on next and every foll alt row until 13 [14, 14, 13, 13, 14, 14, 13, 13, 14, 14] sts rem. K 1 row. Cast off.

COLLAR

Join raglan seams.

Push 79 [82, 82, 88, 88, 97, 97, 100, 100, 103, 103] Ns to WP. With carriage at right and wrong side facing, pick up 7 [8, 6, 7, 7, 10, 10, 9, 9, 10, 6] sts across left front neck, 8 [8, 10, 10, 10, 10, 10, 12, 12, 12, 16] sts up left front neck, 11 sts across top of left sleeve, 27 [28, 28, 32, 32, 35, 35, 36, 36, 37, 37] sts across back neck, 11 sts across top of right sleeve, 8 [8, 10, 10, 10, 10, 10, 12, 12, 12, 16] sts down right front neck, 7 [8, 6, 7, 7, 10, 10, 9, 9, 10, 6] sts across right front neck and place on to Ns. Using MT-1 and MY, K 1 row. Using WY, K a few rows and release from machine.

Push 52 [54, 54, 58, 58, 64, 64, 66, 66, 68, 68] Ns on main bed to WP. Arrange ribber Ns as shown on Needle Diagram 1. 79 [82, 82, 88, 88, 97, 97, 100, 100, 103, 103] Ns. With carriage at left and P side of WY facing, replace sts on to Ns. Unravel WY. Set RC at 000. Using MT-1/MT-1 and MY, K 6 rows. Using MT/MT, K 17 [17, 17, 19, 19, 19, 23, 23, 23, 25, 25] rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

POCKETS (FOR LONG JACKET)

With carriage at right, set machine for full needle rib/double rib. Using MY, cast on 22 [22, 22, 22, 24, 24, 24, 24, 26, 26, 26] sts on each bed at centre of machine. K 2 tubular rows. Carriage is at left. Set machine for full needle rib/double rib knitting. Transfer sts as shown on Needle Diagram 1 (34 [34, 34, 34, 37, 37, 37, 37, 40, 40, 40] sts).

Set RC at 000. Using MT/MT, K 36 [36, 36, 36, 38, 38, 38, 38, 40, 40, 40] rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side and sleeve seams, reversing first 20 rows of sleeves for turn back. Sew pockets in position, if required.

ZIP FASTENING

Sew zip in position, starting approximately two rows below start of collar and ending where required.

BUTTON FASTENING

Place markers for 8 buttonloops for Long Jacket or 5 buttonloops for Short Jacket the first approximately 10 cm, 4 in for Long Jacket or 5 cm, 2 in for Short Jacket from cast on edge and the last approximately 2 rows below start of collar. Space the remaining buttonhole loops evenly between.

BUTTONHOLE LOOPS

Using MY, cast on 20 sts by hand. Cast off. Fold loops in half and sew to right front to match markers, 1 cm or ½ in from front edge. Sew on buttons 1 cm or ½ in from front edge. ■

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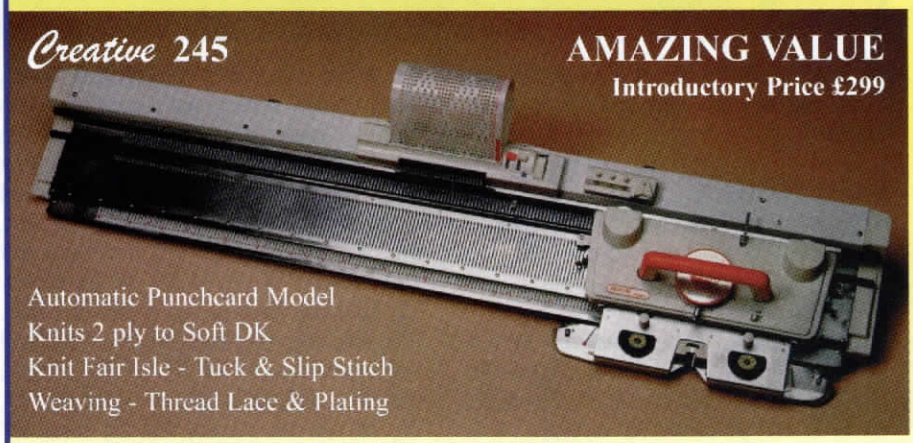

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2

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TERRY VINER

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DEBBIE KENDALL

Would you like me to visit your club? I have a wide range of talks and I can also arrange workshops over one or two days. My **Cut & Sew talks** can be general or deal with entire garments. I can also talk about **Decorative Techniques** including em-broidery on knitwear, painting, appliqué and so on. I can show you how to use your sewing machine with knitting or weave, using fine yarns or discuss ribber work, Jacquard and Half Milano fabrics.

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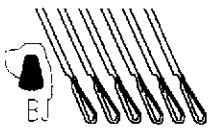
BERYL JARVIS



Clubs, have you seen my **Info Slide show** yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please **suggest any other topic** you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

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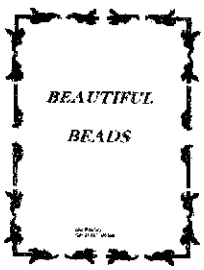
MAGGIE ANDREWS

Maggie Andrews is currently taking bookings for 2002 and offers knitting clubs a large selection of interesting, informative and entertaining **talks and demonstrations**. Subjects include:- Easy intarsia, Easy Fun Knits for Kids, Skirts for All Seasons (and all sizes), Embroidery on Knit-wear, Knitting on Summer, Knitted Appliqué, Knitting and Pressing a Sideways Skirt and more. Loads of samples to see and feel. Pattern and technique books available.

Maggie travels up to 60 miles from her home in Harlow, Essex, for evening meetings, but will go further for daytime meetings or workshops. She only goes out to clubs once a week now, so dates are limited. Book early to avoid disappointment. For more details phone Maggie or write with SAE to her at:-

Maggie Andrews
79 Hookfield, Harlow, Essex CM18 6QQ
Tel:- 01279 422994

SUE WOOLLEY



Please invite me to visit your club to give a talk. We'll have lots of fun and laughter - but also fit in quite a lot of knitting too! I can show you lots of exciting **techniques** which can be knitted on all machines, including my **latest talk Beautiful Beads** which includes beaded ribs, cables made easy and lace and beaded cables.

I'm happy to travel any reasonable distance and I'll also consider longer journeys by special arrangement.

I'd love to meet you and your club members - it's up to all of us to keep knitting alive and to keep the clubs going. So go on just give me a call or contact me at **Woolleys@btinternet.com**

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New Learning

Part 2 - Getting a better finish

Founded in 1985, the Ann Kite Home School has provided a centre of excellence for machine knitting. **Ann Kite** talks about her work and her students' achievements and this month, there's a surprise in store for her!

During nearly 30 years of teaching machine knitting, the subject I have probably been asked about most is "getting a better finish". So it was no surprise to me that many of the students who signed on with me for distance learning courses, funded by ILA, said they wanted to improve the finish of their garments. What did surprise me was that having said that, many students then went on to ignore most of what I taught them about finishing!

I suppose I did not call the lesson "Getting a Better Finish", so perhaps they thought that what I was teaching them was not the answer and could safely be ignored. However, getting a better finish is not a magical process or one that only a few people know and keep to themselves. It is attention to basics like pressing and actually doing it!

STARTING POINT

Getting a good finish does start with the knitting of the garment; using the right tension and techniques. With the distance learning courses, students knitting is monitored to ensure that they are knitting correctly and know how to knit the welt, the neckline and so on before they start on the complete garment. So most students were using the right knitting techniques correctly; what they were not doing was finishing the welts and neckband correctly and those are the two things that make the most difference to the finished garment. I found myself writing over and over again in knitting reports:-

✶ "Don't forget to apply the finishing techniques taught on the video, including pulling and pressing the welts and neckband. Finishing is not an optional extra and may take as long as the actual knitting."
✶ "I guess you don't like the finishing required. I can only say that when you do it properly, there is a magic about seeing your pieces of knitting coming together and looking really good and professional".

I could also have said that doing it properly is quicker and easier in the end. So what are the basic finishing techniques?

MOCK RIB WELTS

❶ Insert a ruler into mock ribs and gather the knitting and pull down hard. This closes the rib.
❷ Steam or press the welt in its closed position
❸ Steam or press the main fabric without opening up the rib.
❹ Mattress stitch the seams of welts and keep the 2 x 2 effect complete by choosing the sewing line carefully.

ROUND NECKBAND

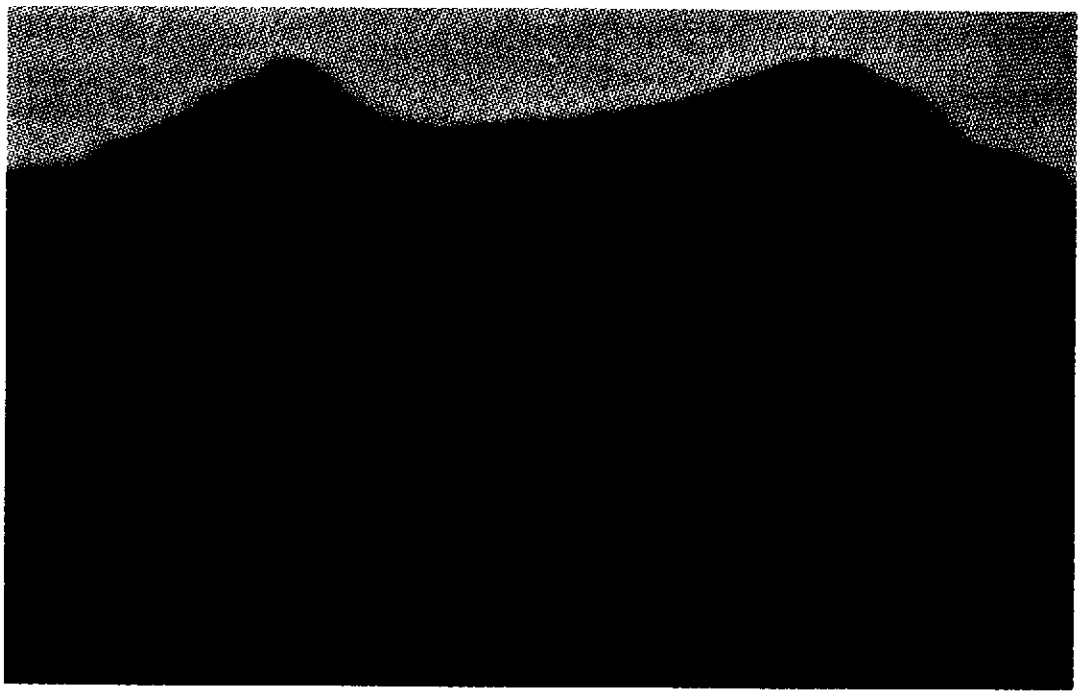
❶ Pull the band to close the mock rib and fold the band over and into a curved position and steam or press. This gives it a good shape.
❷ Open the band up, but with it still curved, press firmly the final row knitted in main yarn even if it is acrylic. This makes it easy to backstitch through the open stitches. (However, when you do this

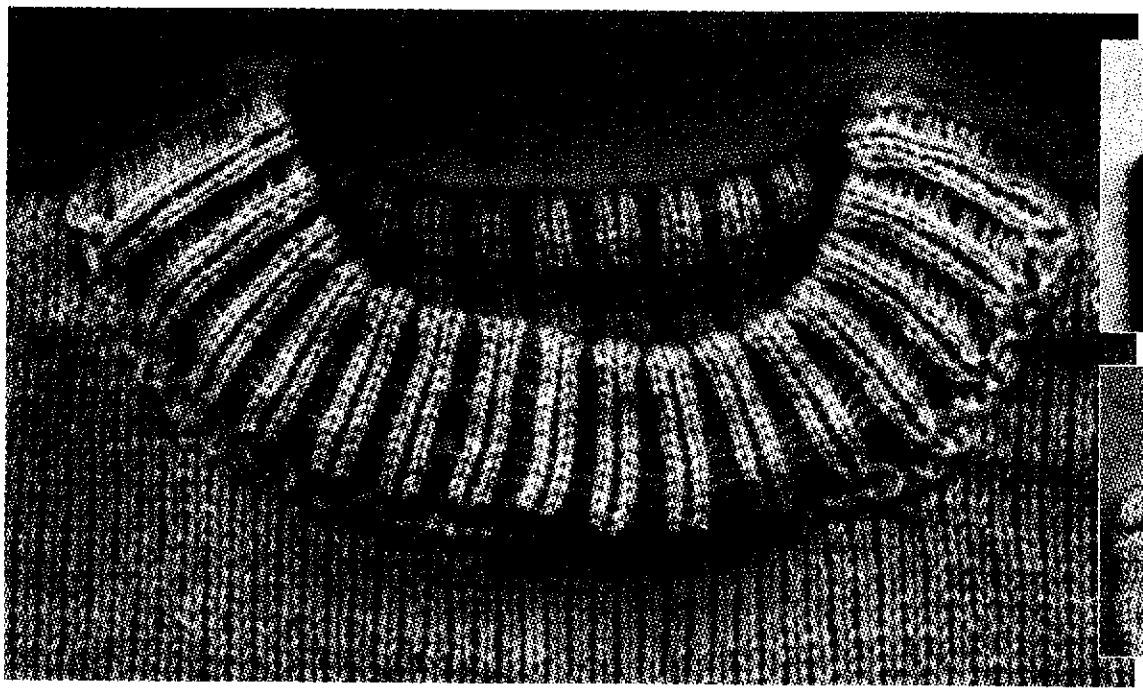
Get in touch!

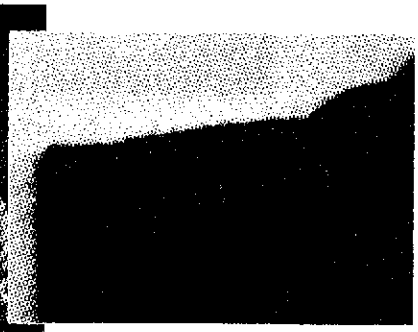
If you'd like to get in touch with Ann for further information about her courses, here are her address details:-

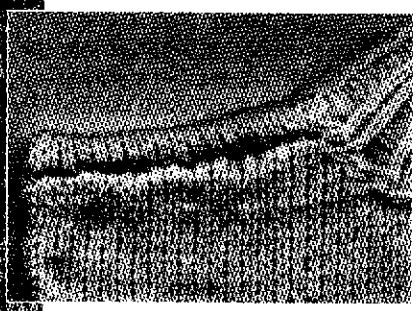
Ann Kite Home School
The Llanerch
New Radnor, Powys LD8 2TP
Tel:- 01544-350627
E-mail:-
annkite@annkitehomeschool.co.uk

If you have the facility, you may like to visit the website where, as well as information about the courses, you can see what knitters have to say about the courses they have taken and the address is www.annkite-homeschool.co.uk ■









don't press the remainder of the band or garment! Although it does not matter about the waste yarn of course.)

❸ Before sewing the band, pin it into position half way down it's depth (that is, not on the edge where you want to sew). This stops it creeping sideways as you backstitch.

❹ This may all sound like a lot of "fiddling around" but it does make it a lot easier to finish the band and is essential to a good finish. Finally, backstitch into position and steam or press.

BACKSTITCHING

When backstitching use a tapestry needle - these have a blunt point and won't split the yarn. All the backstitches should be made through a stitch of the band. When backstitching, try and keep the stitches an even length and on the same level, near the base of the stitch you are sewing through. You can pull the open stitch into line with the sewing needle if necessary. So there is no magic, no clever techniques, just an emphasis on good basic techniques and attention to detail.

Finally, I have a confession to make. Although paying attention to detail seems to come naturally to me when knitting, it is different with other crafts. Then I have to make myself pay attention to detail and not cut corners. I have to stop myself thinking, "it won't matter if I just skip that bit", because it will!

The basic techniques I have written about here are taught on my beginners' course. It is available as "video, study plan and emergency helpline package" basically to work with on your own or as a distance learning course with video plus tutorial support and monitoring of your knitting. If you'd like more details, my address is given at the end.

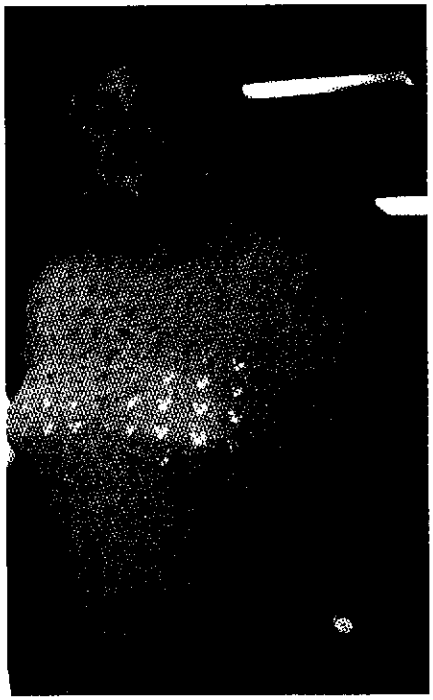
How not to do it

For this neckband I knitted the same band using the same knitting techniques but I did not steam or press the band or apply the other finishing techniques listed in the article. In addition I did not make sure I had equal numbers of stitches either side of the neck. This band was very difficult to finish and took a long time, probably more time than applying the finishing techniques would have taken. Doesn't it look terrible?

How to do it

A mock rib neckband knitted applying the finishing techniques listed in the article ■.

Students of the Month



Pat Knott from Dagenham

Pat tells me that prior to her courses her machine had sat in its box for two years. The tuition she had been promised when she bought the machine had never materialised and she says, "I would never have got anywhere without this course". In fact, Pat took two courses, Basic Techniques in Single Bed knitting for Beginners and Getting Started on the Ribber. She is pleased that starting from scratch, she can now use both the main bed and the ribber.

Pat found that watching what to do on the video and doing it with me, was a more successful than trying to learn from books.

"Reading doesn't always click", she says, "but you just put in the video and go with it. You also told me more about the machine than the books did".

Pat also found it really helpful that she could ask questions and discuss her knitting with her tutor. She says she got more attention and more one-to-one tuition on the 'phone from her tutor than she ever received in a class, where a teacher has a number of students to teach.

What is outstanding about Pat is that she has done this, has learnt to knit on both the main bed and the ribber, even though she has severe problems with her eyesight, due to diabetes. I only learnt about this when the neckline of a garment Pat had knitted had not been finished as well as a swatch of the neckline, which she had previously knitted. When, in the written report on her knitting, I said I was puzzled by this, the message came back from her tutor, that when Pat finished her garment she was having a bad day with her sight. (Pat says her sight varies from day to day, depending on how well her diabetes is controlled.)

What did Pat do when she received this (rather poor) report on her knitting? She knitted the garment again! When Pat finished this garment, she must have been having one of her better days because this time I was very pleased to be able to give her a "B" for her garment. If I had been marking her persistence and willingness in the face of difficulties, I would have given her an A++!

Pat uses a magnifying glass for knitting and uses another special magnifier to help her read the pattern. When I asked her for permission to write about her diabetes she said, "that's fine - I want other people with diabetes to know about it and how you can still do things. I can still knit, even if I find the sewing up difficult". Pat is now going on to learn more about the ribber and by the time you read this she will be taking the course Understanding Welts. She plans to follow that with English and Fisherman's Ribs and Patterned Rib Fabrics.

Pat says, "machine knitting is a great hobby and I've done it! I can now use my machine. Learning to knit gives you something to aim for - you're learning and getting there! If more people took these courses, machine knitting would be growing!" All I can say is, "thank you Pat; if there were more people like you, machine knitting would indeed be growing"!

Raymond Murray from Northern Ireland

Raymond says, "I enjoy taking the wool and making it into something that no one else has". The pleasure in Raymond's voice when he said this reminded me of a definition of knitting that I once read. "Knitting is making a fabric out of a single thread of yarn". I had never thought of it like that before and it made me realise what an amazing technique knitting is! You take a single thread and make garments out of it. If knitting were not so familiar, making clothes that way would sound very unlikely, wouldn't it?

Raymond is a young man in his thirties. His mother owned a knitting machine and he has a Brother 260 chunky with ribber and Knit Leader. As well as knitting for himself, he knits for family and friends. During his intarsia course he asked if one of the designs he had to knit could be incorporated into a child's-sized garment, instead of an adults. One of his young friends had seen the design and wanted him to knit it for her. Raymond uses the Knit Leader for making garments rather than written patterns. He likes to design for himself and uses patterns in magazines for inspiration. He particularly likes intarsia and he took a number of courses with me including Intarsia and the following four ribber courses:-

* Getting Started on the Ribber
* Understanding Welts
* English and Fisherman's Ribs
* Patterned Rib Fabrics

He says, "I enjoyed learning how the machine works and why". I tutored him myself and occasionally it was different to tutoring a woman. For example, during the intarsia course Raymond asked, "what do I do about the all the yarn ends".

"You weave them into the knitting on the purl side", I replied.
"What do you mean weave them in", he asked.

It reminded me of when I was making my first video and asked my then 14-year old son to test knit it for me. When he got to the lesson on finishing the neckband he complained, "you haven't shown me how to thread the needle". There are still some things it seems that most girls learn at their mother's knee that boys don't. Raymond is a head chef; if his cooking is a good as his knitting, eating his food must be a great pleasure. (He pays the great attention to detail that is needed for success at anything!) Raymond earned a Merit for the Intarsia course and a Distinction for each of the ribber courses he took. ■

Terry's Corner

Milestones in machine knitting

This month, Terry Mason looks back over the history of our craft and highlights some important landmarks in time.

Man (and of course woman!) must have required textile materials almost from the beginning of time - whether it was for warmth and protection, modesty or personal adornment. Then, as civilisation rolled on, there would be an increasing need for items such as sacks for corn and later for curtains, carpets and sheets. We'd be fairly safe to assume that cloth was first produced using a weaving process, because the technique of interlacing grasses would soon be discovered. In fact, there's no shortage of evidence to show that textile fabrics of a high level were in use in early civilisations such as Greek, Roman and Egyptian plus many others across the world. Even though weaving may have arrived earlier than knitting, very early samples of apparently knitted gloves and shoes have been found in desert regions, having been protected from decay by the hot dry conditions.

We know that knitting by hand was going on thousands of years ago, but possibly because there was so much hand knitting over the centuries, much of its history has been lost. There had been centuries of advancement in technical devices used for warfare, but little improvement in domestic implements and it was not until 1589 that knitting technology really started to take off. The craft jumps back into the record books when knitted stockings became high fashion in the sixteenth century.

A LABOUR OF LOVE

The Reverend William Lee of Calverton, Nottingham had all too often to watch his wife knitting by hand. (Mary and William were comparatively poor, so Mary had to knit to contribute to the family livelihood.) William perhaps began to wonder how he could make it an easier task for her, so he started his experiments into the mechanisation of knitting. Silk stockings were high fashion at the time and painstakingly slow to produce by hand, so William struggled long and hard to produce a machine capable of knitting them in less time.

The Reverend William Lee of Calverton, Nottingham had all too often to watch his wife knitting by hand. William perhaps began to wonder how he could make it an easier task for her, so he started his experiments into the mechanisation of knitting.

William's frames involved a very larger number of parts and used up all the poor parson's money, even though he had hoped that some of his ideas could be exploited. Queen Elizabeth I did see his machine, but denied patronage - some say in order to protect the thriving Hand Knitter's Guild! For many years hand knitting had been quite a cottage industry, with all the family including small children kept knitting away even when walking along the street. Even the shepherd watching his sheep had needles on the go!

At that time, it is true that the frame would only knit coarse yarns and it is reported that Her Majesty did indicate an attraction towards a machine that would knit silk into stockings. It took Lee nine years to achieve this goal but when he offered them to her, she still denied him a Patent and even her successor James I permitted hand knitters to destroy Lee's machine. Were these the first Luddites?

After the initial invention and although William modified his knitting frame time and time again, he met rejection at every corner. Elizabeth I consistently felt the fabric produced on it was far too coarse for her liking and, in any case, the English were far too distracted by their Armada victory to recognise the genius in their midst! So, William took his frame across the Channel.

WILLIAM'S LIFE IN FRANCE

With the help of the French Ambassador, Lee founded the first hosiery mill in Rouen and, a few months later he presented Queen Marie de Medici with a dozen lovely silk stockings. It was a very precious gift and William's fate may have been settled two decades later when the Master of Ceremonies at the Court of Spain for the bride of Phillip the IV said, "you should know that the Queen of Spain has no legs". Unfortunately the King, who had showed a friendly attitude towards Lee, was assassinated and his catholic widow subsequently cut off any support for protestant Pastor Lee. He was suspected of espionage and so forced into hiding in Paris in 1610

WILLIAM'S IDEAS MOVE ON

Is it not true that it is rarely the pioneers who make their fortunes - although they have spent all their cash on development? Although William died a poor and rejected man, fortunately a number of his frames were left in France. (These machines would eventually form the basis of the French knitting industry.) William's brother James brought some of the frames back to England and this time the British Government was very interested - even banning their export! So it was that the craft of framework knitting quietly took root in the Home Counties and East Midlands, as well as Nottingham and Leicester. 24 ►

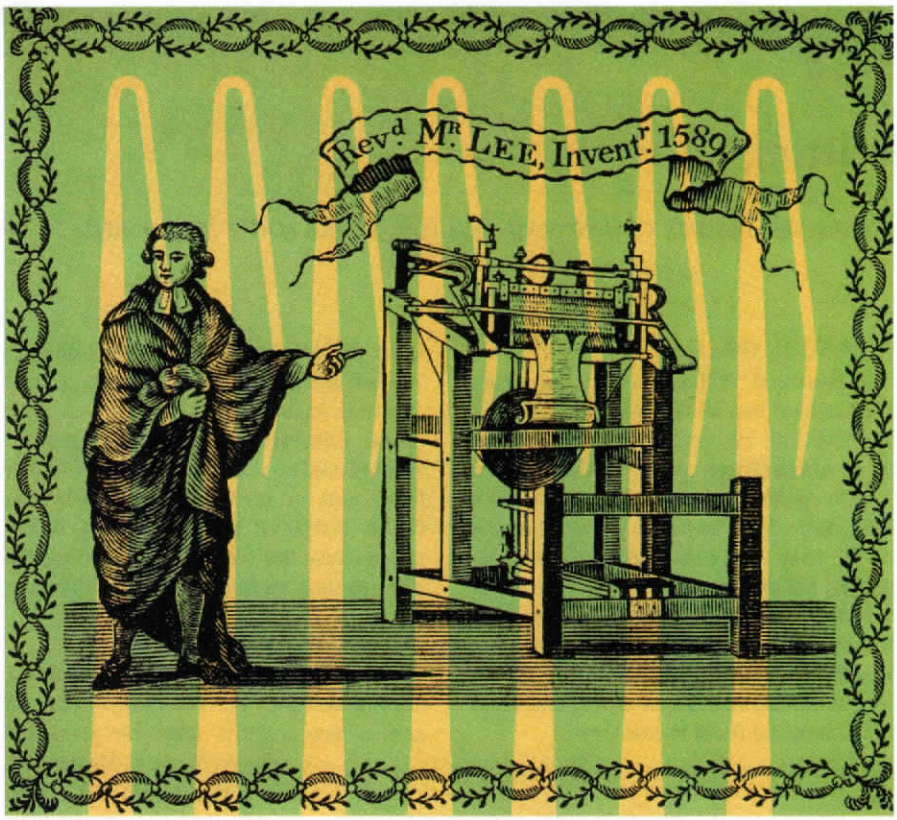


Figure 1

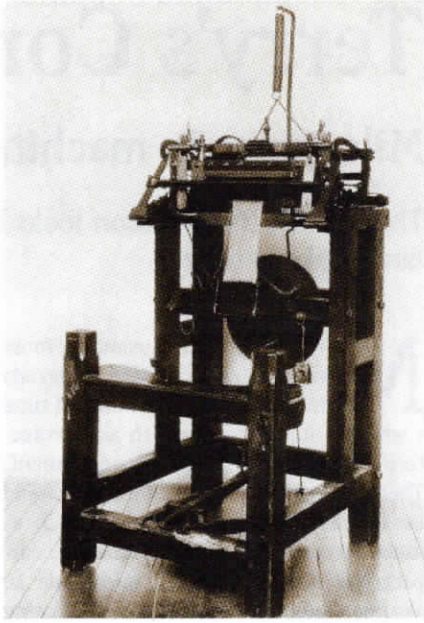


Figure 1a - Knitting machine c. 1770. A hand operated machine similar to te original stocking frame invented by William Lee in 1859.

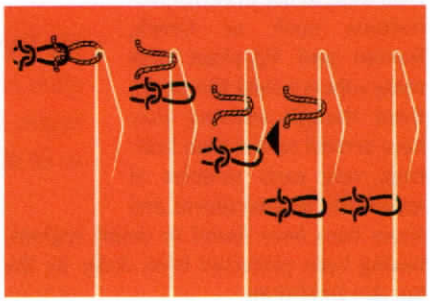


Figure 2

◄ 23 Figures 1 and 1a give you some idea what the first machine looked like and it could make 16 rows of loops in the same time that an experienced hand knitter could do one! The framework knitters in the UK formed into a Guild and Charles II granted them a charter in 1663. From then on, there were many improvements and developments.

It was to be another 250 years before the invention of the latch needle used on our own machines, then well into the 19th Century before we saw further developments in machine knitting. These included improvements in industrial circular machines, especially a process that allowed knitting to take place at a number of points around the machine. Very long "tubes" of fabric could be produced, which could then be slit to leave very wide fabric.

NEEDLES

The needle William invented for his hand-operated knitting frame was not the latch needle used in our home knitting machines. Lee's machine uses what we call bearded needles. All the needle hooks across the row are closed by a presser bar, which you see in Figure 2. These needles are still in use and can be found on fully fashioned industrial machines and on some quite large industrial warp knitting machines, used to knit rolls wide rolls of fabric for such things as shirts, sheets and lingerie.

You can see the actual shape of the needle, which is "springy" and all the needles are fixed alongside each other in a straight bar. To put it simply, the needles are raised to lower the previous stitch, which is held within the hook then moves on to the stem of the needle. Yarn is laid across all needles, after which the needles are lowered so that the new yarn moves into the hook. Now all that remained was to close the hook, which happens when the needles are moved forward against the presser bar. The stitch on the stem now moves over the top of the needle itself to form a new stitch. It's action is really quite ingenious and amazingly, this needle is still in use today particularly on large industrial machines called warp knitting machines and fully fashion work as in hosiery and high quality fully fashioned garment.

All knitting has the same sequence of in, over, through and off and our knitting machines (which are weft knitting machines) must complete the same sequence. A hook may be fine to pull one loop through another - as in crochet, but the problem machine knitting had to overcome was to close the hook to allow a stitch to be formed. The ease and quality of stitches on a machine must depend upon the needles and Figure 3 is a picture of needles being made in 1763. I'm sure you'd agree that needle making must have been quite arduous and time consuming!

Over the years, there has had to be ingenuity in needle development. Needles must not only be made to precise dimensions, but must also be tough enough to minimise breakage and have the right amount of springiness. The needle nowadays has quite a number additional feature including one (or more) butts and even a small "spoon" to ensure that the hook is closed. There's no doubt that an early pioneer was Theodor Groz - the ninth of twelve chil-

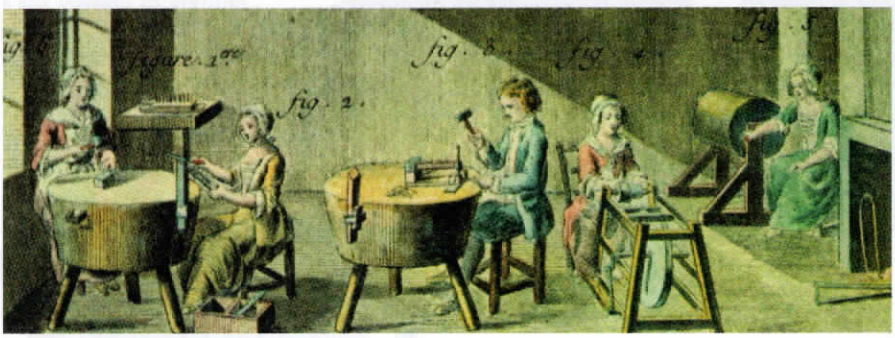


Figure 3

dren who, in his early youth, noted some of the imperfections in knitting needles and around 1852 set about improving the situation.

The development of even the right metal for the needles must have been a very formidable task, let alone completing the complex needle. It is reported that when he was able to produce a needlebed to the quality of the French, he received a prize of 20 ducats from His Royal Majesty. Another major needle developer was Ernst Beckert and believe it or not, it took until 1937 for the descendants of these two pioneers to merge into Groz-Beckert, the company now producing over 50,000 different types of needles. Would you believe that the finest needles used for stockings and tights are only .34 mm thick? Just imagine, this also includes a freely movable latch and two cheeks!

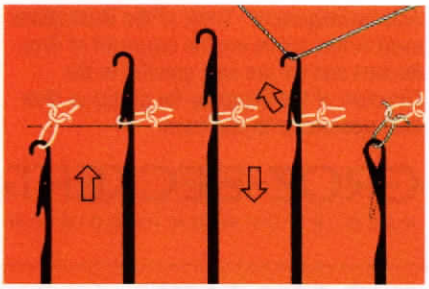


Figure 4

THE LATCH NEEDLE

The cotton industry had grown up in Lancashire, especially around Manchester and the woollen industry developed in South Yorkshire. So, the knitting industry became centred around Leicester and there's a legend that a certain Matthew Townsend broke a penknife blade when removing a faulty part from his machine. When he passed his finger over the broken stump and it moved back and forth, it gave him the idea of the latch needle (see Figure 4). He was granted his first patent in 1847 - about 200 years after the Reverend Lee's first efforts. Although this is a real milestone in knitting history, it seemed to have been before its time and was rather spurned by the establishment so Matthew gave up, moved to America and set up a profitable business over there.

Although the story of machine knitting really took off with the need for hosiery, the development of a knitting machine for other purposes got going in the nineteenth century. Today, practically all textile items in the home can be produced from knitted fabric - be it bedding, lace curtains, carpets, lingerie or whatever. Perhaps also a Golden Age was associated with the introduction of synthetic fibres and texturising of polyester and polyamide or nylon?

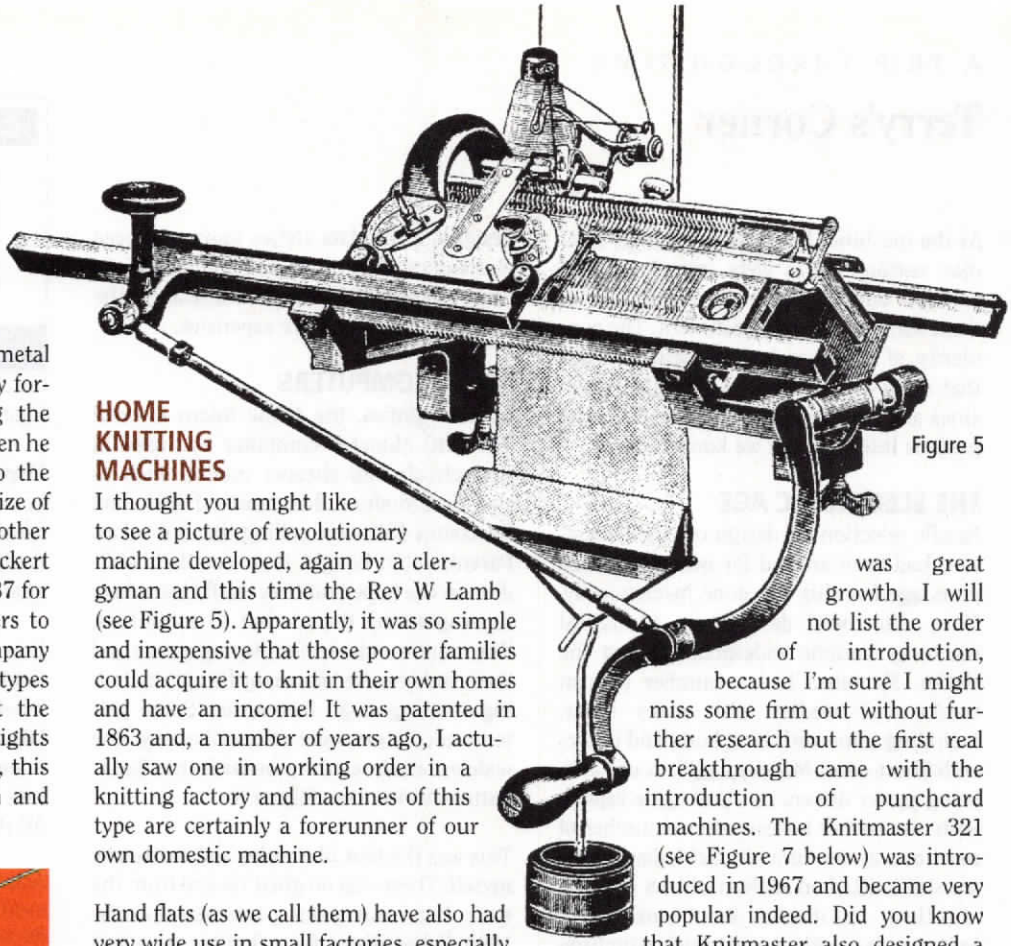


Figure 5

HOME KNITTING MACHINES

I thought you might like to see a picture of revolutionary machine developed, again by a clergyman and this time the Rev W Lamb (see Figure 5). Apparently, it was so simple and inexpensive that those poorer families could acquire it to knit in their own homes and have an income! It was patented in 1863 and, a number of years ago, I actually saw one in working order in a knitting factory and machines of this type are certainly a forerunner of our own domestic machine.

Hand flats (as we call them) have also had very wide use in small factories, especially those making tourist-type garments. I wonder if you've noticed that the lady knitter shown in Figure 6 has a very trim waist? I don't know if the machine has anything to do with it or not! The machine was, of course, designed and introduced for use by knitters actually working for a company from home rather than going into a factory to provide the family income. Now we need to look at what happened when knitting machines were introduced for what we might call "hobby" purposes.

Figure 6

DOMESTIC KNITTING MACHINES

These are the machines with which we are well acquainted. They were available even before World War II but it was not until the post war years, especially from the sixties onwards, that there was great growth. I will not list the order of introduction, because I'm sure I might miss some firm out without further research but the first real breakthrough came with the introduction of punchcard machines. The Knitmaster 321 (see Figure 7 below) was introduced in 1967 and became very popular indeed. Did you know that Knitmaster also designed a power-operated version of this machine? They were so proud of it that they presented one to the British Museum!

To become a talented and quick hand knitter takes many years of patience and practice. However, one of the great advantages of punchcard knitting machines (which were and still are called "Japanese" machines) is that we could easily learn to use them and knit beautiful things without great effort. I'm sure you can remember seeing, with great amazement, Fair Isle knitting on a punchcard machine. 26 ►

Figure 7

Terry's Corner

◄ 25 As the machines became increasingly popular, various extras were introduced and perhaps one of the most significant of these was the ribbing attachment. The popularity of machine knitting grew so fast that night school classes, specialist magazines and much more evolved to turn the pastime into the craft we know today.

THE ELECTRONIC AGE

Needle selection for design or stitch structure had been around for over a hundred years ago but this was done mechanically. Now, electronic devices on industrial machines became widespread during the sixties. Machines had a number of cam tracks and needles with many butts, including some with long butts and others with short ones. Many are still in use and, being power driven, can knit quite rapidly with one knitter looking after a number of machines at one time. In fact ladies' tights are still knitted on such machines (one leg at a time) and it takes about a minute to knit one leg with a run-resist structure. The stretch aspect come from using nylon thread, which has been twisted, heat-treated then untwisted. The initial punch card machines were limited to 24-needle pattern development and two-colour yarn designs. In the late sixties more advanced electronics were developed and come into more general use, but inevitably the machines became more expensive.

HOME COMPUTERS

In the eighties, the home micro arrived! The BBC Model B computer was used in the schools and cheaper models such as the Commodore 64, Amstrad 464 and Spectrum 48K were selling like hot cakes. Parents often bought them for their children in the hope that they would learn how to programme them - but to most kids, they were wonderful for playing games and they could be used for many things, including running small businesses. Some pattern calculators were offered but the one widely considered the pioneer is the Classic Pattern Writer (see Figure 8).

This was the first of a series and written by myself. There was no great reward from the state, but I was given a free Stand at the 1990 Esher Show for a knitter who had brought something new to home machine knitting. The ideas have, of course been developed further and are still going strong now that there's a PC in many homes. What I have received is the knowledge that

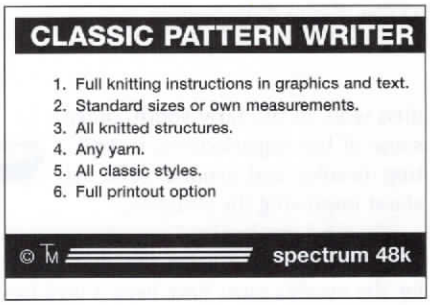


Figure 8

I have done something to add enjoyment to home machine knitters and made many friends. Am sure that some of them will be reading this article that I hope you have enjoyed.

Now before I go, let me leave you with a final thought. The first knitting machine invented by the Rev William Lee was a labour of love to help his wife. I sincerely hope that machine knitting is a labour of love for you, too!
All the best, Terry ■

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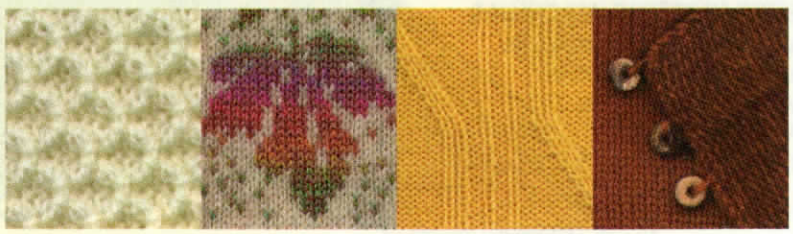

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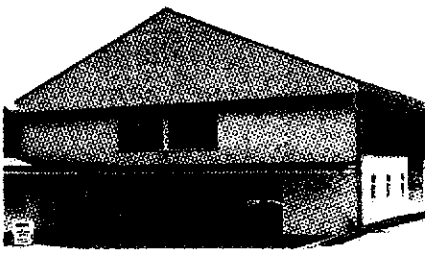

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We need a contact name and address plus telephone number, please and it will help us keep our files up-to-date if we have the date, place and times you meet. We'll be pleased to include any special future events, but please remember we work well in advance so don't leave it until the last minute before getting in touch. You'll find us at the usual address given on page 3.

If you send us an e-mail, please include your full name and a contact phone number so we can call you!

Singer Special

The Singer Merlin; Part 2 - Let's get going

You may remember that reader Claire Goodwin asked us to help her to use her old Singer machine. Last month, we gave her a "refresher" lesson on setting up her Singer Merlin and this time we'll start knitting.

Fig. 1 - Comb holders

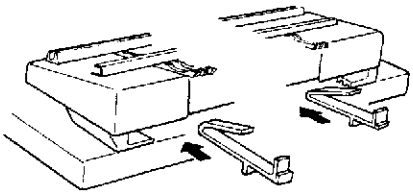


Fig. 2 - Slide comb holders in position

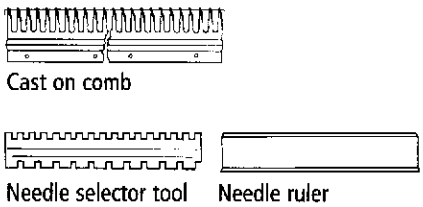


Fig. 3 - Tools and comb

We mentioned last time that the only essential tool Claire would definitely need to start knitting was a cast on comb. Yes, she had mislaid the original in one of the moves, so she ordered one from Sue Woolley. We also sent Claire hunting for the comb holders (see Fig. 1). These are slotted under the needlebed until the ledge is resting firmly against the edge of the table (see Fig. 2). You now need to find the needle selector tool, needle ruler and cast on comb (see Fig. 3).

Let's start off with a tension swatch, so use the ruler to move an odd number of needles to upper working position (see Fig. 4). Now use the 1x1 edge of the selector tool to push the second and every following alternate needle back to non-working position (see Fig. 5). Make sure all the needle latches are open. A useful thing to have near the machine is a clean paintbrush (or something similar). You can use the bristles to "brush" any closed latches open.

Now place the comb into the slot of the comb holder until it is in the correct position. The top edge should be slightly higher than the needlebed and the teeth of the comb should be directly in front of the flow combs (see Fig. 6). Finally, place the carriage on the right of the machine, if you haven't already done so!

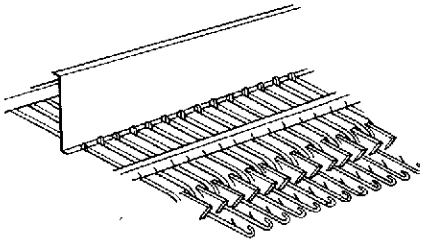


Fig. 4 - Working position 2

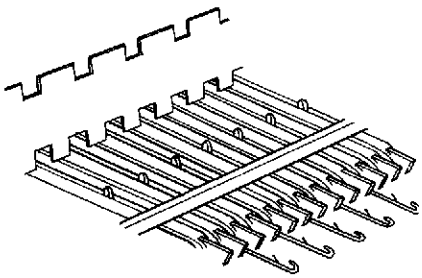


Fig. 5 Alternate needles pushed back

Look on the right hand table clamp, find the clip at the top and secure the yarn into it (see Fig. 7). Turn the stitch dial round to an appropriate tension for the yarn you're using and press the needle selector switch on the carriage in (see last month). Check once more that all the latches are open, then lay the yarn over the needles. It's held securely at the right in the yarn clip, so hold it gently - but firmly with your left hand (see Fig. 8). Now take the carriage across the needles from right to left, letting the yarn slip smoothly through your left hand.

Once the carriage is past the end of the comb on the left hand side, you can let go of the yarn and lift the comb out of the holders. Carefully remove the comb holders (by sliding them forwards) and pull the comb gently downwards (see Fig. 9). Now with the needle selector still pressed in, take the carriage back over the needles. Don't lay the yarn across the needles at this stage. The carriage is back at the right and the needles are still in working position.

Push the alternate needles up from non-working to working position and lift the comb so the top edge is resting below the needles. Now use the single eyelet tool to pick up the loops in front of the comb wire and lift them on to the empty needles (see Fig. 10). Use the needle ruler to push all

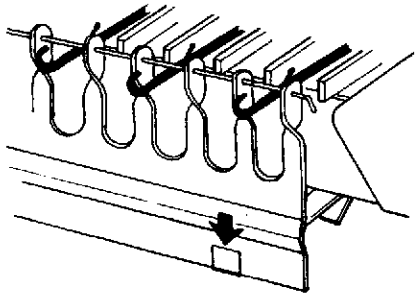


Fig. 6 - Correct position for cast on comb

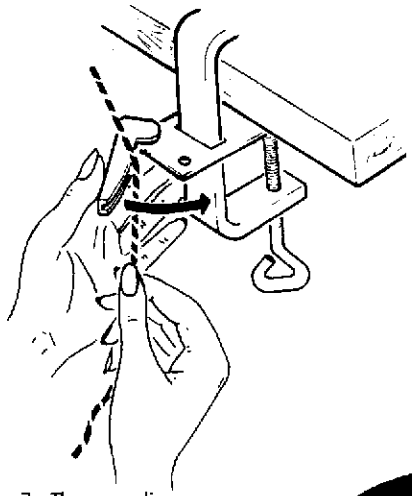
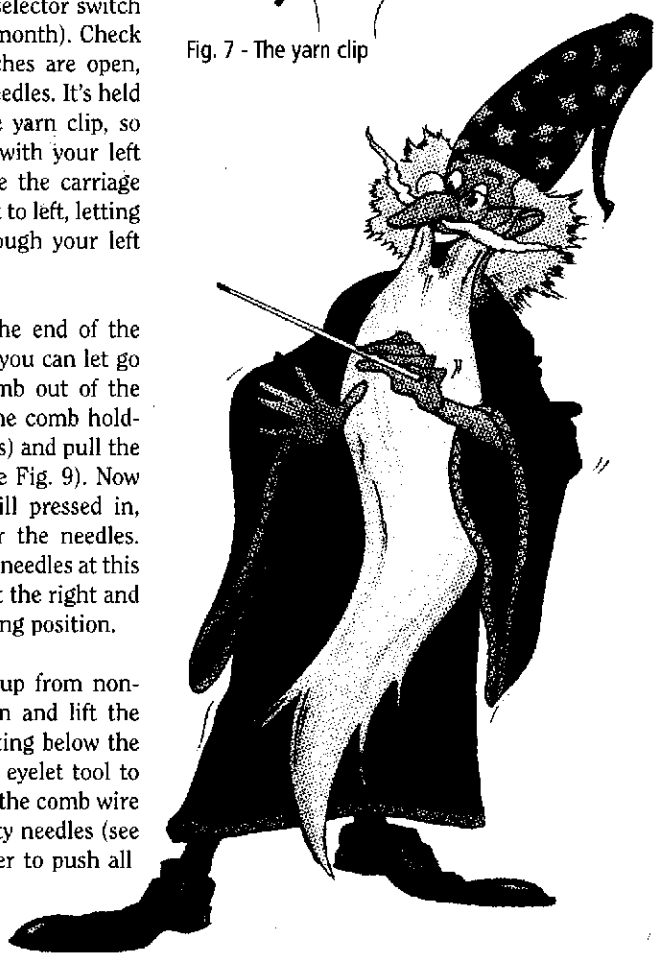


Fig. 7 - The yarn clip



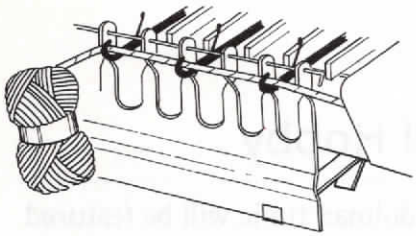


Fig. 8 - Lay the yarn over the needles

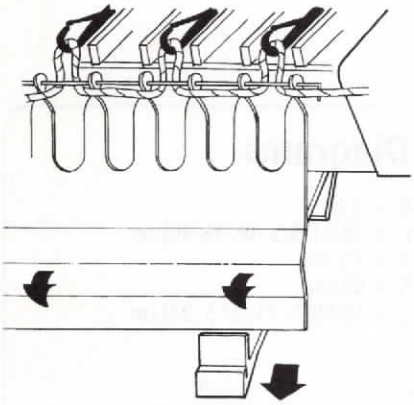


Fig. 9 - Removing comb holders

the needles forward to upper working position. The stitches and loops are now behind the latches and the needles are in the correct position for the yarn to be laid across (see Fig. 11). Check that all the latches are open and press the needle selector switch out. Lay the yarn across the needles and, as

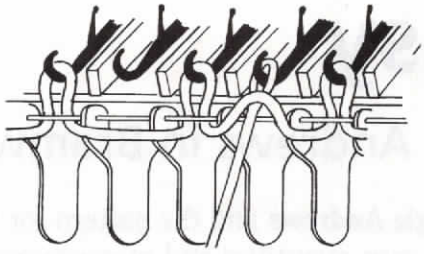


Fig. 10 - Filling the empty needles

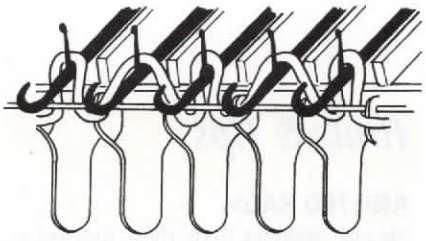


Fig. 11 - Needles in upper working position

before, allow it to slide smoothly through your fingers as you take the carriage back to the opposite side. This is the normal knitting action so get into the rhythm, keep knitting and now you've done all the hard work - smile! The cast on is complete and Claire now has stitches on all the needles and can knit to her heart's content. There's only one problem - and that's the cast on edge. It's not very good is it, so next time we'll look at latch tool ribs and a nice chain cast on. ■

Help & Advice

If any reader would like more information about Singer machines, spare parts and accessories or has a query on any aspect of Singer knitting then Sue Woolley would be very pleased to help.

Sue Woolley
17 Mariner Way
HEMEL HEMPSTEAD
Hertfordshire HP2 4RW
Tel:- 01442-219298
E-mail:- woolleys@btinternet.com
Website:- www.woolleys.com

Readers living in the area might also like to know that there's a thriving Singer club in Ramsgate. The **Thanet Machine Knitting Club** meets on the third Tuesday of each month, from 7.30 to 9.30 pm at The Old School Hall in Church Street, Minster. **Maureen White** runs the club and regular readers will know that her contributions have been featured in the magazine. She loves her Singer and constantly flies the flag for these wonderful machines! Maureen would be pleased to let you have more details and welcome you to the group if you call her on 01843-822325.

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Nice 'n' easy

Designed by Maggie Andrews in Bramwell Hobby

Here's another twosome from **Maggie Andrews** and the pattern for the dolman tunic will be featured next month. However, to help with yarn quantities and measurements, we include all the pattern details this time.

Pattern Information

MEASUREMENTS

SKIRT

To fit hips 87-92 [97, 102, 107, 112] cm, 34-36 [38, 40, 42, 44] in.
Finished length to waistband after steaming 72.5 cm, 28½ in.

TUNIC

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 93 [104, 113] cm, 37 [41, 44½] in.
Length to shoulder 64 [66, 68] cm, 25½ [26, 27] in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7). Wash, dry and steam press swatch before measuring.
For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garments.
b) Use two ends of yarn together throughout.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming except on neck shaping.
d) The use of a "knitting rag" on work in HP will stop it fluffing up on the purl side (caused by rough or worn brushes on the sinker plate) or getting a dirty mark on the knit side (caused by dirty gate pegs). Uses for "knitting rags" and how to make them follows this pattern.

Hints & Tips

KNITTED RAGS

Maggie Andrews finds these indispensable to protect work in holding position or to save you needing to have a supply of waste yarn. She always uses them when knitting ideas from her book **Easy Intarsia.** They are made from oddments of left over yarn and are re-useable for a long while.

TO MAKE

Cast on 200 stitches by any method with a left over 4-ply yarn. The better the quality of the yarn, the longer they last and I use a corded mercerised cotton. Knit 40 or so rows, cast off by any method.

To protect work in holding position

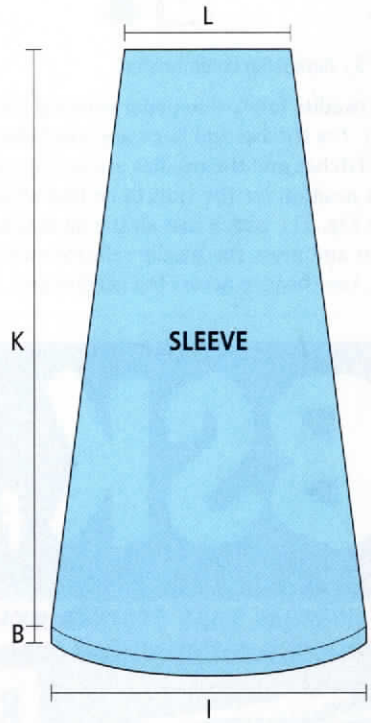
Hang the Knitted Rag on to holding position needles to stop brushes rubbing fabric. As the needles are pushed to holding position, after bringing forward about 6 to 10 needles, just push the rag on to the needles right back against the gate pegs. As more needles are put to hold, hang on more of the knitted rag. When taking needles back to upper working position or working position, close the needle latches and remove the knitted rag from ten or so needles at a time. You will find that two knitted rags are useful for the Navy and White Suit - one for each side of Centre 0.

For a waste yarn cast on

Bring needles fully forward. Push knitted rag on to needles right back to gate pegs. Close needle latches. Knit one row with nylon cord. Pull cord out afterwards. Keep the knitted rag for next time!

Diagrams

B = 2 cm
I = 38.5 [38.5, 39, 39, 40] cm
J = 1.5 cm
K = 69 cm
L = 19 [20.5, 21, 22.5, 24] cm



Knitting Instructions

SKIRT (KNIT 4 PANELS)

With carriage at left and using MC, cast on 116 [116, 118, 118, 120] sts at centre of machine in 1x1 rib. K 2 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 1 row. Set ribber to half pitch. Push empty Ns on main bed to WP for 1x1 flat rib. K 9 rows. Transfer sts for st st.

SHAPE LOWER EDGE

Set carriage to hold. Change to MT. Push 39 Ns at opposite end to carriage to HP on next 2 rows.

34 ►

General Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.
If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Hobby used double throughout
2 [2, 2, 2, 2] x 500 g cones in White (MC).
2 [2, 2, 2, 2] x 500 g cones in Navy (C).
Length of 2 cm wide elastic to fit waist measurement, plus 1 cm.
The fibre content of this yarn is 83% Acrylic, 17% Nylon. For further information about this yarn, please write to F W Bramwell & Co Ltd, Old Empress Mills, Empress Street, Colne, Lancashire BB8 9HU or telephone 01282-860388.

GARMENT WEIGHT
Finished skirt in first size weighs 370 g.
Finished tunic in first size weighs 270 g.

Special Offer

The suit pattern is based on two ideas from Maggie's book **Easy Intarsia.** This book is a course of lessons to teach geometric patterns and simple landscape pictures using holding position and without using an Intarsia carriage. Easy Intarsia is available from Maggie and the price is £4.50 including post and packing.

Easy Intarsia is a companion book to **100 Ways with Holding Position.** This book teaches the use of holding position for shaping, seaming, darts, shawls, trims and all-in-one-piece-jackets. The price is £4.50 including post and packing.

MKM READER OFFER
Easy Intarsia and **100 Ways with Holding Position.** Until the 31st May 2002, readers may buy both books direct from Maggie for £8.00, post free. For a free illustrated catalogue, please send a self-addressed and stamped envelope to Maggie at the following address:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

Nice 'n' easy

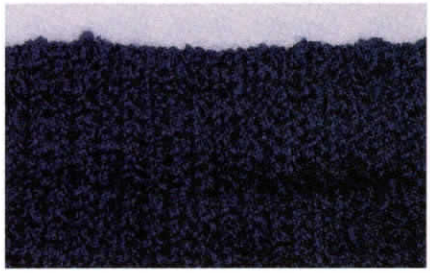
◄ 32 Push 13 inside Ns at opposite end to carriage from HP to UWP on next 6 rows. Set RC at 000. Shape sides by dec 1 st at each end on next and every foll 10th [11th, 11th, 12th, 13th] row until RC shows 20.
Push all Ns at left of centre 0 to HP. Cont to dec at right edge on every 10th [11th, 11th, 12th, 13th] row from previous dec and, at the same time,
* Push 1 N at opposite end to carriage to HP, K 2 rows *.
Rep from * to * until all Ns are in HP. Cut yarn.
Take carriage to left. Push all Ns at left of centre 0 from HP to UWP. Reset RC to 20. Rejoin yarn. Cont to dec at left edge on every 10th [11th, 11th, 12th, 13th] row from previous dec and, at the same time,
Rep from * to * until all Ns are in HP. Cut yarn.
Take carriage to right. Reset RC to 20. Push centre 2 Ns from HP to UWP. Using C, K 2 rows. Push 1 inside N at opposite end to carriage from HP to UWP on every row until all Ns are in WP. Cont in C. Cont to dec at each end on every 10th [11th, 11th, 12th, 13th] row from previous dec until 76 [80, 82, 86, 90] sts rem. K until RC shows 196.
Set RC at 000. Dec 1 st at each end on next and every foll 8th row until 58 [62, 64, 68, 72] sts rem. K until RC shows 78. Mark this row (this is best done by bringing alt Ns to HP. Set carriage to knit back to WP. Put weaving brush nearest to carriage into operation. Lay a length of smooth contrast colour yarn or nylon cord across HP Ns). K 16 rows taking weaving brush out after first row. Make a hem by placing sts from marked row on to corresponding Ns. K 1 row. Cast off. Pull out marker. Put a straight edge inside hem and pull firmly to close up sts.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Steam press, dabbing the iron up and down, not side to side. Allow to dry in shape before removing pins.

MAKING UP

Mattress stitch seams, leaving one waistband seam open. Thread elastic in waistband and join ends. Join last waistband seam. ■



SILVER REED

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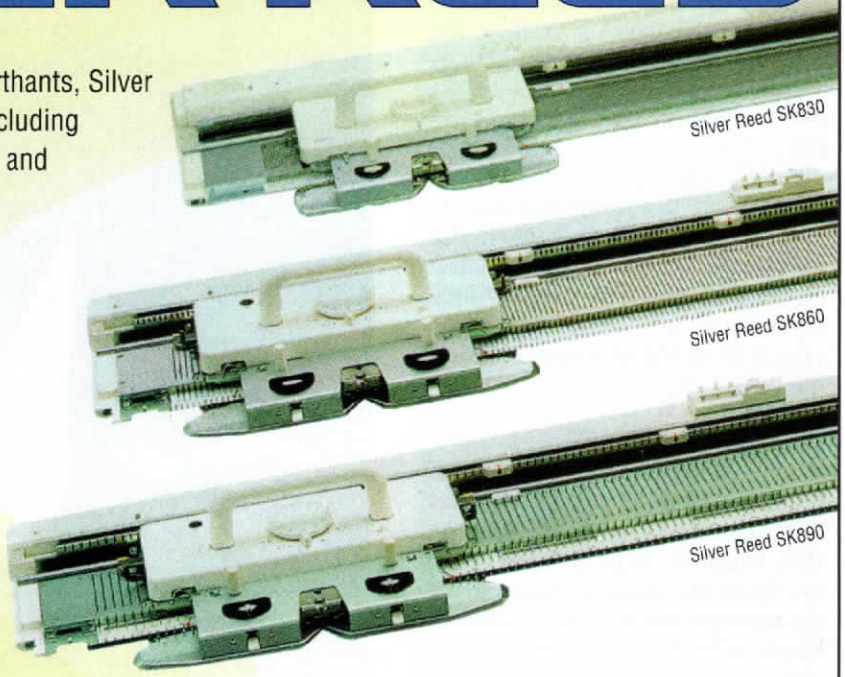

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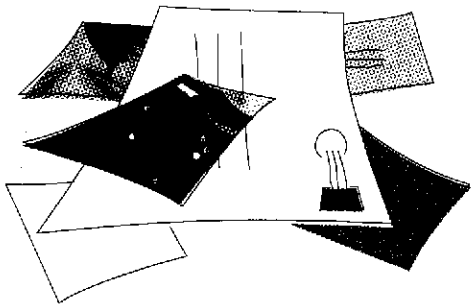
Dear Anne

Hints, tips, opinions



Your letters and opinions are always welcome but please remember to include your full name and address if you get in touch by e-mail. A contact telephone number is also helpful and you'll find our full address details on page 3.

A PAT ON THE BACK

Jenny Hinchcliffe sent us an e-mail along similar lines to the following e-mail she sent to Britknits. It was forwarded to us by several readers including Marjorie Hutchinson who writes:-

Dear Anne
I don't know if you belong to Britknits, an e-mail chat group - for want of a better term! If not, you might like to see this message, which is only one of several appreciative messages about the Summerbee Show. Everybody (including me) had a great time.

Marjorie Hutchinson
London SE7

Jenny writes:-

Hi Everyone
Well we have just got back to Essex from our lovely day out to **Machine Knitting LIVE!** in Bournemouth. Wow, now that's what I call a machine knitting show, just like the old shows that BSK used to put on for us. Well done to those who took all the time and trouble to set up such a brilliant day. This show knocks others into a cocked hat. They say machine knitting has dropped off - rubbish, the place was packed with good machine knitters who were young and not so young. From the amount of patterns my friend and I bought today, the designers have made a pretty penny!

Yes I did buy some yarn, just a few cones! There were definitely bargains to be had in the spare parts rooms. All the exhibitors were extremely helpful and nothing was too much trouble. This is what is missing at many other shows - people sitting at machines sorting out problems and showing new techniques. All makes of machines were on show - including some "golden oldies". (I'm sure I have one of those old ones in my loft!)

*We have just got back from our lovely day out to **Machine Knitting LIVE!** in Bournemouth. This show knocks others into a cocked hat. They say machine knitting has dropped off - rubbish, the place was packed with machine knitters, old and young...It was a brilliant show and thank you very much.*

There were plenty of Passap patterns and advice on hand for those new to Passap. It was very informative and certainly got the old grey matter working, I can tell you. I'm sorry for going on a bit, but I must give credit where credit is due. It was a brilliant show and thank you very much.

Best wishes
Jenny Hinchcliffe
E-mail:- jenmerv43@hotmail.com

WELCOME ABOARD!

We have a letter from Diane Denyer, who has some spare time on her hands and would like to take up the craft.

Dear Anne
My husband and I have just retired and moved to a new house at the end of last December. I hope I will have more spare time and would like to start a new hobby. I am thinking of buying a knitting machine, but am confused by the different machines that seem to be available. Unfortunately, there doesn't seem to be a shop in this area of the country where I could go for help and advice. I have recently purchased your magazine, which I find interesting but it has raised more questions that it has answered!

I think I would like a ribbing attachment, as that would seem to extend the range of stitches and patterns, apart from enabling me to do "proper" ribbing. But what is the main difference between a "standard gauge punchcard" and an "electronic" machine? I have a computer and enjoy using that, so would I be able to combine the two hobbies, by designing my own patterns on the computer? Do you think I am too old (I am 65) to start machine knitting?

I am thinking of visiting one of the craft shows, but do you think this would help me, or will I come away even more confused? If I do decide to go ahead, do you think it would be wise to purchase a second hand or recondition machine - at least to start with? I hope you don't mind me asking your advice, and look forward to hearing from you.

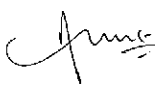
Yours sincerely
Diane Denyer
Skipton, North Yorkshire

The first thing I'd like to do is welcome you to our craft, Diane. You're certainly not too old to start knitting and if the constant "To & Fro-ing" starts to become a strain in years to come, you can always add a motor to ease the strain! There are still shops offering help and advice about machine knitting - although not so many as there have been in the past. Just flick through the pages of the magazine and you'll find many excellent outlets.

In years gone by when we had moderately priced punchcard machines, we always used to recommend buying new. It meant that you would have a machine with no previous history or glitches, friendly contact to help you get going and a permanent source of accessories. Nowadays, new electronic machines are not cheap and can be a prohibitive price - especially if you don't yet know if you will actually enjoy machine knitting!

Knitting clubs offer tremendous friendship and help to all knitters, whether they are beginners or have previous experience and are returning to machine knitting. As a beginner, you may well be "blinded" by the vast array still available and club members will offer lots of advice and encouragement.

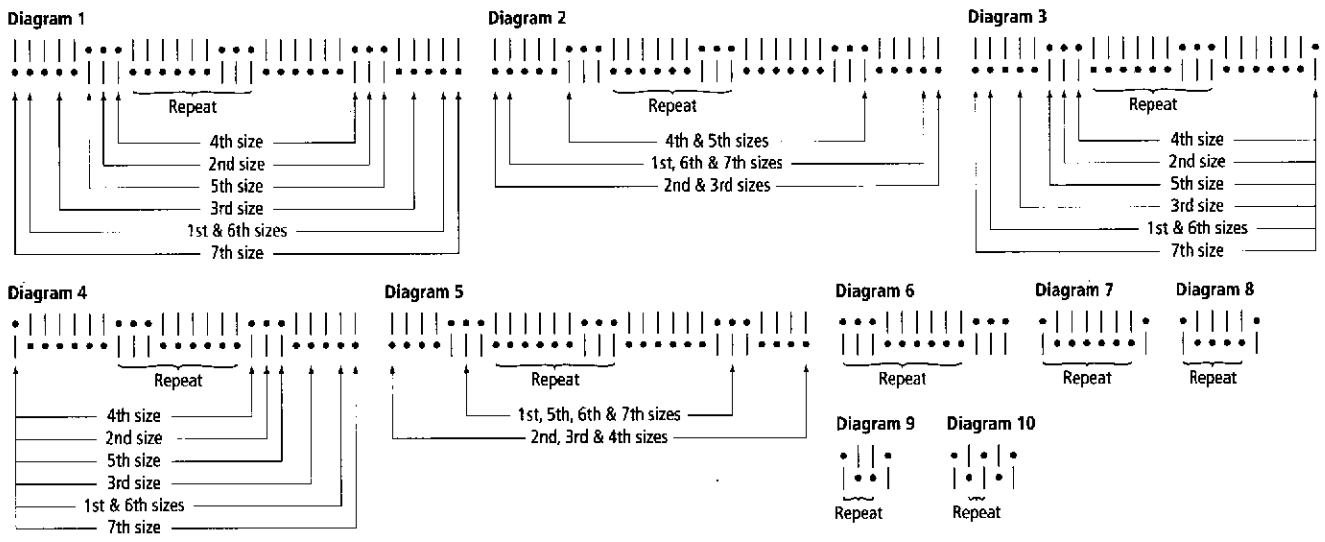
There's a well-established club in Skipton, so why not get in touch? Members of the Craven Machine Knitting Club meet on the last Wednesday of each month from 10.00 am to 12.00 noon at the Soroptimists Rooms in Otley Street. Kate Brown is the contact and if you call her on 01943-604521, she'll have you machine knitting in next to no time!



Junior living

An original King Cole design

Charts



Pattern Information

MEASUREMENTS

To fit chest 31 [36, 41, 46, 51, 56, 61] cm, 12 [14, 16, 18, 20, 22, 24] in.

Sweater & Cardigan

Actual size 37.5 [44, 48.5, 56.5, 60, 66, 68] cm, 14¾ [17½, 19¼, 22¼, 23¾, 26, 27] in.

Length to shoulder 22.5 [25, 27.5, 30, 33.5, 38, 41.5] cm, 9 [10, 11, 12, 13¼, 15, 16½] in.

Sleeve seam 10 [12.5, 15, 17.5, 21.5, 25.5, 29] cm, 4 [5, 6, 7, 8½, 10, 11½] in.

Leggings

Outside leg including waistband 29 [37, 44.5, 49.5, 52, 54.5, 57] cm, 11½ [14½, 17½, 19½, 20½, 21½, 22½] in.

Hat

Width around head 31 [34, 37, 40, 43, 46, 49] cm, 12¼ [13½, 14¾, 15¾, 17, 18¼, 19½] in.

Instructions are written for first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 29 rows to 10 cm, 4 in measured over 6x3 rib (tension dial setting approximately 6/6).

30 stitches and 29 rows to 10 cm, 4 in measured over cable and rib pattern (tension dial setting approximately 6/6).

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used the main bed side of the knitting as right side of garments.

GARTER STITCH

K 2 rows. Drop every stitch one row down and reform. Alternatively, use a garter bar.

CABLE & RIB PATTERN

Cross 3 sts at right in front of 3 sts at left over each group of 6 sts on main bed. K 6 rows. These 6 rows form pattern.

Knitting Instructions

Sweater

BACK

Push 47 [55, 61, 71, 75, 83, 85] Ns at centre of machine to WP, with extra N at right.

* Using MY, cast on by hand. Set RC at 000. Using MT-2, cont in garter st. K 10 rows *.

Transfer sts for 6x3 rib as shown in Needle Diagram 1. Set RC at 000. Using MT/MT, K 6 [9, 10, 12, 13, 15, 19] rows. Cont in cable and rib patt. K 14 [14, 20, 20, 26, 26, 26] rows. Cont in 6x3 rib. K 16 [19, 14, 16, 17, 21, 25] rows. RC shows 36 [42, 44, 48, 56, 62, 70]. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of every row until 35 [43, 45, 51, 53, 61, 63] sts rem **.

K 18 [20, 22, 24, 25, 31, 35] rows. RC shows 60 [68, 74, 82, 92, 104, 116].

SHAPE SHOULDERS

Cast off 7 [10, 10, 13, 13, 14, 14] sts at beg of next 2 rows. Cast off rem 21 [23, 25, 25, 27, 33, 35] sts.

FRONT

Work as for Back to **.

K 6 [6, 6, 8, 9, 11, 15] rows. RC shows 48 [54, 58, 66, 76, 84, 96]. 12 [14, 16, 16, 16, 20, 20] rows less have been worked to shoulder than on Back.

SHAPE NECK

Using a length of MY, cast off centre 11 [13, 13, 13, 15, 17, 17] sts. Push 12 [15, 16, 19, 19, 22, 23] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 7 [10, 10, 13, 13, 14, 14] sts rem. K 6 [8, 9, 9, 9, 11, 10] rows. Cast off.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 25 [29, 29, 37, 37, 41, 41] Ns to WP.

Work as for Back from * to *.

Using WY, K a few rows in st st and release from machine.

Push 29 [31, 31, 39, 39, 47, 47] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY.

Transfer sts for 6x3 rib as shown in Needle Diagram 2. Set RC at 000. Using MT/MT and MY, K 2 [2, 2, 2, 2, 4, 4] rows. Shape sides (bringing inc sts into rib patt) by inc 1 st at each end on next and every foll alt [alt, alt, alt, alt, 4th, 4th] row until there are 37 [39, 43, 45, 45, 67, 67] sts, then on

every foll 4th [4th, 4th, 4th, 4th, 6th, 6th] row until there are 41 [45, 51, 57, 65, 71, 75] sts. K 7 [10, 9, 14, 10, 16, 14] rows. RC shows 24 [31, 38, 45, 57, 69, 79]. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on next and every following alternate row until 33 [37, 41, 45, 53, 59, 63] sts rem, then on every row until 31 [35, 39, 43, 47, 53, 57] stitches remain. Cast off loosely.

NECKBAND

Using a flat seam, join right shoulder seam. Push 52 [59, 67, 67, 71, 84, 89] Ns to WP. With wrong side facing, pick up 18 [20, 23, 23, 25, 29, 32] sts across back neck, 12 [14, 16, 16, 16, 20, 20] sts down right side of front neck, 10 [11, 12, 12, 14, 15, 17] sts across front neck and 12 [14, 16, 16, 16, 20, 20] sts up left side of front neck and place on to Ns.

Set RC at 000. Using MT-2 and MY, cont in garter st. K 5 rows. Using MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Using a flat seam throughout, join left shoulder and neckband seam. Set in sleeves between markers, matching centre to shoulder seams. Join side and sleeve seams.

Cardigan

BACK

Work as for Back of Sweater.

LEFT FRONT

Push 23 [27, 30, 35, 37, 41, 42] Ns to WP. Work as for Back from * to *.

Transfer sts for 6x3 rib as shown in Needle Diagram 3. Set RC at 000. Using MT/MT, K 6 [9, 10, 12, 13, 15, 19] rows. Cont in cable and rib patt. K 14 [14, 20, 20, 26, 26, 26] rows. Cont in 6x3 rib. K 16 [19, 14, 16, 17, 21, 25] rows. RC shows 36 [42, 44, 48, 56, 62, 70]. Place marker at each end.

SHAPE ARMHOLE & FRONT EDGE

Dec 1 st at left edge on next 6 [6, 8, 10, 11, 11, 11] rows and, at the same time, dec 1 st at right edge on next 3 rows, then on every foll alt row until 7 [10, 10, 13, 13, 14, 14] sts rem. K 7 [7, 9, 13, 13, 13, 15] rows. RC shows 60 [68, 74, 82, 92, 104, 116]. Cast off.

RIGHT FRONT

Work as for Left Front reversing shaping by reading left for right and right for left and using Needle Diagram 4 instead of Needle Diagram 3.

SLEEVES

Push 23 [27, 27, 35, 35, 39, 39] Ns to WP.

* Using MY, cast on by hand. Set RC at 000. Using MT-2, cont in garter st. K 10 [10, 10, 16, 16, 16, 16] rows. Using WY, K a few rows in st st and release from machine *.

Push 29 [31, 31, 39, 39, 47, 47] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY.

Transfer sts for 6x3 rib as shown in Needle Diagram 2. Set RC at 000. Using MT/MT and MY, K 2 [2, 2, 2, 2, 4, 4] rows. Shape sides (bringing inc sts into rib patt) by inc 1 st at each end on next and every foll alt [alt, alt, alt, alt, 4th, 4th] row until there are 37 [39, 43, 45, 45, 67, 67] sts, then on every foll 4th [4th, 4th, 4th, 4th, 6th, 6th] row until there are 41 [45, 51, 57, 65, 71, 75] sts. K 7 [10, 9, 12, 7, 13, 11] rows. RC shows 24 [31, 38, 43, 54, 66, 76]. Place marker at each end.

SHAPE TOP

Dec 1 st at each end on next and every foll alt row until 33 [37, 41, 45, 53, 59, 63] sts rem, then on every row until 31 [35, 39, 43, 47, 53, 57] sts rem. Cast off loosely.

BUTTON BORDER

Using a flat seam, join shoulder seams. With carriage at right and using 38 ►

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* These motifs have been printed in *Modern Machine Knitting or Machine Knitting Monthly* magazine

Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably) and talks to Clubs.

** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

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Junior living

◄ 37 MY, cast on 7 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K until long enough to go along left front edge and across half of back neck when slightly stretched. Using MT+4/MT+4, K 1 row. Cast off with a latch tool. Sew border in position. Place markers for 4 [4, 5, 5, 6, 6, 7] evenly spaced buttons, the first to come 1 cm, ½ in up from lower edge and the last 1 cm, ½ in below marker.

BUTTONHOLE BORDER

Work as for button border making buttonholes to match markers over Ns 4 and 5 from left edge. Sew border in position. Join centre back seam.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Use a flat seam throughout. Set in sleeves between markers, matching centre to shoulder seams. Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond.

Leggings

LEGS (BOTH ALIKE)

Push 31 [39, 39, 39, 47, 47, 47] Ns to WP. Work as for Sleeves of Cardigan from * to *.

Push 37 [47, 47, 47, 55, 55, 55] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY.

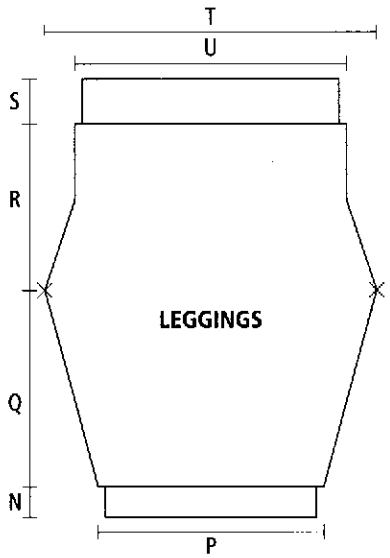
Transfer sts for 6x3 rib as shown in Needle Diagram 5. Set RC at 000. Using MT/MT and MY, K 2 [4, 4, 4, 4, 4, 4] rows. Shape sides (bringing inc sts into rib patt) by inc 1 st at each end on next and every foll alt [4th, 4th, 4th, 4th, 4th, 4th] row until there are 47 [51, 51, 67, 69, 81, 87] sts, then on every foll 4th [6th, 6th, 6th, 6th, 6th, 6th] row until there are 55 [61, 65, 75, 83, 89, 93] sts. K 11 [15, 18, 8, 9, 10, 12] rows. RC shows 38 [54, 69, 73, 80, 87, 95]. Place marker at each end.

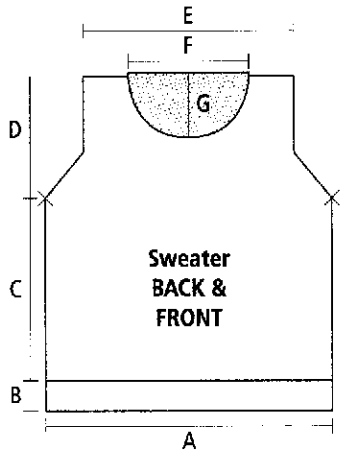
SHAPE CROTCH

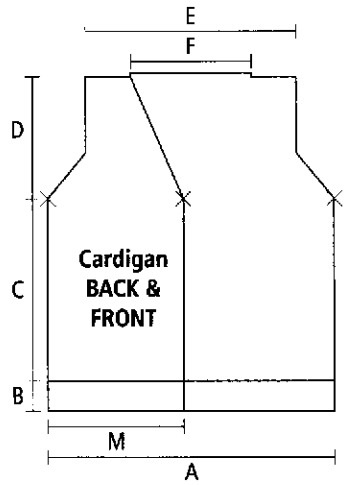
Dec 1 st at each end on next and every foll 6th [6th, 10th, 8th, 8th, 8th, 8th] row until 45 [51, 57, 63, 71, 77, 81] sts rem. K 9 [16, 17, 15, 15, 15, 15] rows. RC shows 72 [95, 117, 129, 136, 143, 151]. Transfer sts for st st. Using WY, K a few rows and release from machine.

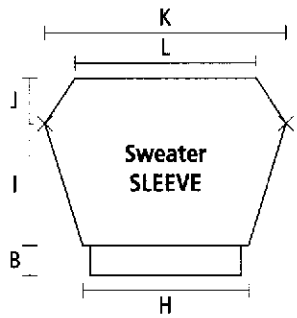
Diagrams

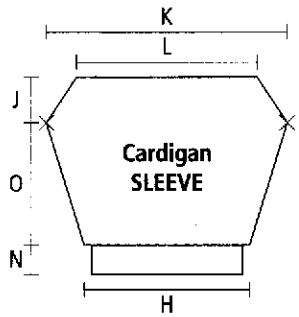
A = 18.75 [22, 24.25, 28.25, 30, 33, 34] cm
B = 2 cm
C = 12.5 [14, 15, 16.5, 19, 21.5, 24] cm
D = 8 [9, 10.5, 11.5, 12.5, 14.5, 15.5] cm
E = 14 [17, 18, 20.25, 21, 24.25, 25] cm
F = 8 [9, 10, 10, 10.5, 13, 14] cm
G = 4 [4.5, 5.5, 5.5, 5.5, 7, 7] cm
H = 11.5 [12, 12, 15.5, 15.5, 18.5, 18.5] cm
I = 8 [10.5, 13, 15.5, 19.5, 23.5, 27] cm
J = 3 [3, 3.5, 4, 4.5, 4.5, 4.5] cm
K = 16 [18, 20, 22.5, 26, 28, 30] cm
L = 12 [14, 15.5, 17, 18.5, 21, 22.5] cm
M = 9 [10.5, 12, 14, 14.5, 16, 16.5] cm
N = 2 [2, 2, 3, 3, 3, 3] cm
O = 8 [10.5, 13, 14.5, 18.5, 22.5, 26] cm
P = 14.5 [18.5, 18.5, 18.5, 22, 22, 22] cm
Q = 13 [18.5, 23.5, 25, 27.5, 30, 32.5] cm
R = 11.5 [14, 16.5, 19, 19, 19, 19] cm
S = 2.5 cm
T = 22 [24, 26, 30, 33, 35.5, 37] cm
U = 18 [20, 22.5, 25, 28, 30.5, 32] cm











WAISTBAND

Push 80 [92, 100, 112, 124, 136, 144] Ns at centre of machine to WP. With carriage at right and wrong side facing, replace 45 [51, 57, 63, 71, 77, 81] sts from left leg on to 40 [46, 50, 56, 62, 68, 72] Ns at left, dec evenly and 45 [51, 57, 63, 71, 77, 81] sts from right leg on to 40 [46, 50, 56, 62, 68, 72] Ns at right, dec evenly. Dec 1 st. 79 [91, 99, 111, 123, 135, 143] sts. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 9 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Using a flat seam throughout, join centre back and centre front seams to markers, then join inside leg seams. Work a herringbone casing stitch around inside of waist band. Insert elastic and join ends.

Hat

Push 76 [86, 92, 102, 107, 117, 125] Ns to WP.

Using MY, cast on by hand. Set RC at 000. Using MT-2, cont in garter st. K 30 [30, 30,

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for double knitting machines with a ribber and is especially recommended for the Creative GE63. If you'd like more details about this machine or the address of your local stockist, please contact BSK, Murdock Road, Bedford MK41 7LE or telephone 01234-217096.

MATERIALS
King Cole Candy, Dandy or Big Value DK

Sweater
1 [1, 1, 2, 2, 2, 2] x 100 g balls in Main Yarn (MY).

Cardigan
1 [1, 1, 2, 2, 2, 2] x 100 g balls in Main Yarn (MY).
4 [4, 5, 5, 6, 6, 7] buttons.

Leggings
1 [1, 1, 1, 2, 2, 2] x 100 g balls in Main Yarn (MY).
Elastic for waistband.

Hat
1 [1, 1, 1, 1, 1, 1] x 100 g ball in Main Yarn (MY).

For further information about these yarns, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

King Cole Candy DK

40, 40, 40, 40] rows. Using WY, K a few rows in stocking stitch and release from machine.
Push 93 [102, 111, 120, 129, 138, 147] Ns to WP. With carriage at left and K side of WY facing, replace sts on to Ns inc evenly. Unravel WY.
Transfer sts for 6x3 rib as shown in Needle Diagram 6. Set RC at 000. Using MT/MT and MY, cont in cable and rib patt. K 20 [26, 26, 32, 32, 38, 38] rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

SHAPE CROWN
Push 71 [78, 85, 92, 99, 106, 113] Ns to WP. With carriage at left and P side of WY facing, replace 3 sts tog on to first N * 1 st on to each of next 6 Ns and 3 sts tog on to next N; rep from * to end. Unravel WY. Transfer sts for 6x1 rib as shown in Needle Diagram 7. Using MY, K 2 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.
Push 51 [56, 61, 66, 71, 76, 81] Ns to WP. With carriage at left and P side of WY facing, replace 1 st on to first N * 1 st on to next N, 2 sts tog on to each of next 2 Ns and 1 st on to each of next 2 Ns; rep from * to end. Unravel WY. Transfer sts for 4x1 rib as shown in Needle Diagram 8. Using MY, K 2 rows. Work cables over each group of 4 sts on main bed by crossing 2 sts at right in front of 2 sts at left. K 2 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.
Push 31 [34, 37, 40, 43, 46, 49] Ns to WP. With carriage at left and P side of WY facing, replace 1 st on to first N * 2 sts tog on to each of next 2 Ns and 1 st on to next N. Rep from * to end. Unravel WY. Transfer sts for 2x1 rib as shown in Needle Diagram 9. Using MY, K 2 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.
Push 21 [23, 25, 27, 29, 31, 33] Ns to WP. With carriage at left and P side of WY facing, replace 1 st on to first N * 2 sts tog on to next N and 1 st on to next N; rep from * to end. Unravel WY. Transfer sts for 1x1 rib as shown in Needle Diagram 10. Using MY, K 1 row. Transfer sts for st st. Using WY, K a few rows and release from machine.
Push 11 [12, 13, 14, 15, 16, 17] Ns to WP. With carriage at right and P side of WY facing, replace 1 st on to first N and 2 sts tog on to rem Ns. Unravel WY. Using MY, K 1 row. Using WY, K a few rows and release from machine.
Push 6 [6, 7, 7, 8, 8, 9] Ns to WP. With carriage at left and P side of WY facing, replace 1 [0, 1, 0, 1, 0, 1] st on to first 1 [0, 1, 0, 1, 0, 1] N and 2 sts tog on to rem Ns. Unravel WY. Using MY, K 1 row. Break off yarn, thread end through sts and release from machine. Draw up firmly and fasten off.

PRESSING
With wrong side facing, block knitting by pinning out to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join side seam, reversing seam for turnback as required. ■

Baby love

Designed by Mai Carton in 4-ply Baby Wool

General Information

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS
CARDIGAN
Any 4-ply Baby Wool
A small amount in Main Colour (MC).
A small amount in Contrast Colour (C).
3 buttons.
BONNET
Any 4-ply Baby Wool
A small amount in Main Colour (MC).
A small amount in Contrast Colour (C).

GARMENT WEIGHT
Finished cardigan weighs 65 g.
Finished bonnet in the first size weighs 10 g.

Pattern Information

MEASUREMENTS
CARDIGAN
To fit chest 40 cm, 16 in.
Actual size 49 cm, 19½ in.
Length to shoulder 25.5 cm, 10 in.
Sleeve seam 13 cm, 5¼ in.
BONNET
Length of front edge without neckband 28 [31.5] cm, 11 [12½] in.
Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
CARDIGAN
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
BONNET
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
For perfect results, please check your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 62.

NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) On Silver Reed electronic machines, place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
d) On Brother electronic machines, place pattern over centre 0.

Knitting Instructions

Cardigan

BACK
With carriage at right and using MC, cast on 69 sts at centre of machine in 1x1 rib with extra st at right.
* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-3, K 12 rows. Transfer sts for st st *.
Set RC at 000. Using MT, K 46 rows. Insert card and lock on first row.
SHAPE ARMHOLES
Cast off 8 sts at beg of next 2 rows. 53 sts. K 5 rows. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. K 4 rows. Remove card. Cont in st st. Using C, K 35 rows. RC shows 92.
Push 12 Ns at left and right to HP. Using WY, K a few rows over rem 29 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT
With carriage at right and using MC, cast on over Ns 5 to 35 inclusive at right of centre 0 in 1x1 rib. 31 sts.
Work as for Back from * to *.
** Set RC at 000. Using MT, K 46 rows. K 1 row extra for Left Front only. Insert card and lock on first row.
SHAPE ARMHOLE
Cast off 8 sts at beg of next row. 23 sts. K 1 row.
SHAPE FRONT EDGE
Dec 1 st at front edge on next and every foll 3rd row until 12 sts rem and, at the same time, K 5 rows. Release card and cont in Fair Isle patt with MC in feeder 1/A and C

in feeder 2/B. K 4 rows. Remove card. Cont in st st. Using C, K 35 rows (34 rows on Left Front). RC shows 92. Using WY, K a few rows and release from machine **.

LEFT FRONT

With carriage at right and using MC, cast on over Ns 4 to 34 inclusive at left of centre 0 in 1x1 rib. 31 sts.
Work as for Back from * to *.
Work as for Right Front from ** to ** reversing shaping by noting alteration in number of rows worked.

JOIN RIGHT SHOULDER

Push 12 Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+3 and C, K 1 row. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

SLEEVES

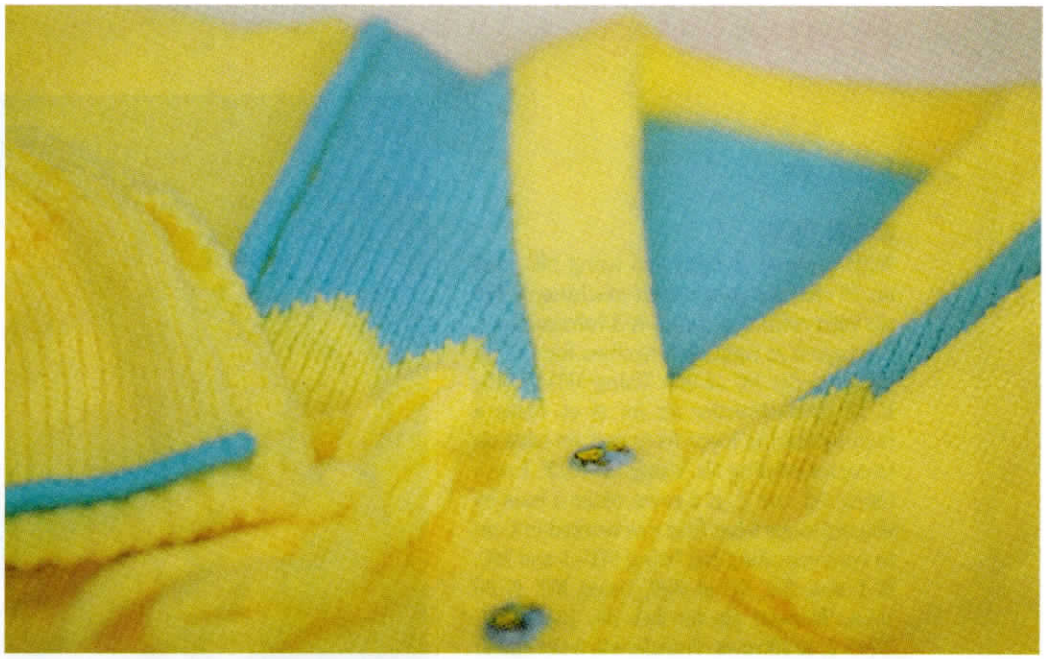
Push 64 Ns at centre of machine to WP. With carriage at right and P side facing, pick up 64 sts along armhole edge and place on to Ns with shoulder seam at centre 0. Set RC at 000. Using MT and MC, K 2 rows. Using C, K 6 rows. Make a hem by placing loops from first row worked in C on to corresponding Ns. Set RC at 000. Using MC, K 10 rows. Place marker at each end. K 14 rows. Shape sides by dec 1 st at each end on next and every foll 4th row until 50 sts rem. K 4 rows. RC shows 53. Dec 1 st. 49 sts. Transfer sts for 1x1 rib. Using MT-4/MT-3, K 12 rows. Using MT+3/MT+3, K 1 row. Cast off with a latch tool.

FRONT BORDER

With carriage at right, set machine for full needle rib/double rib. Push 9 Ns on main bed to WP. Push 8 corresponding Ns on ribber to WP for full needle rib/double rib. Using MT-7/MT-7 and MC, cast on. K 2 tubular rows. Carriage is at left. Set machine for full needle rib/double rib knitting. Set RC at 000. Using MT-3/MT-3, K 6 rows.
* Make a buttonhole at centre to fit button. K 20 rows *; rep from * to * once more.
Make another buttonhole over same Ns as before. K 234 rows. RC shows 280. Using WY, K a few rows and release from machine.

MAKING UP

Sew rows above markers on sleeves to cast off sts at armholes. Join side and sleeve seams with a flat seam. Sew front border in position along both front edges and across back neck. Unravel any surplus rows and cast off. Finish buttonholes and sew on buttons to correspond. 42 ►



Diary Date

Heathercraft Annual Sale & Open Days 23, 24, 25 May 2002

COME AND JOIN THE FUN!

Doug and **Brenda Bristow** throw open the doors of Heathercraft Machine Knitting Centre for three days each year. They offer all visitors free beverages and entry and if the sun shines, you can also enjoy a dip in the garden pool - so don't forget to take along a swimsuit!

First things first - the dates for this year's **Annual Sale and Open Day** are the **24th, 25th and 26th May.** However, before we tell you more, Brenda has asked us to please pass on sincere thanks to everyone who has helped her whilst Doug was in hospital and recovering from major heart surgery. Your kind thoughts and understanding have been a tremendous help in getting them through a difficult patch and much of the upset and worry is now behind them. They attend almost every machine knitting show and travelling around is all very well, but they simply can't take everything with them. If you visit, it's obviously easier for them to show you their vast range and the atmosphere is both relaxed and friendly. Why not join Doug and Brenda for one (or more!) of their Open Days? You'll find them in the village of Faygate, between Horsham and Crawley in West Sussex. You are very welcome at any time on any day between 10.00 am and 5.00 pm. There will be bargains galore and lots of fun so let's hope the sun shines! If you can't make it this time, the shop opens to fit in with their busy schedule on Monday, Thursday and Friday from 10.00 am to 5.00 pm and on Saturday from 10.00 am to 4.00 pm. It is closed on Tuesday, Wednesday and Sunday plus days when Doug and Brenda are attending exhibitions.

Heathercraft
Bunglebee, Faygate Lane
FAYGATE, West Sussex RH12 4SH
Tel:- 01293-851339
Website:- www.heathercraft.co.uk ■

Baby love

◄ 41 Bonnet

MAIN PART

With carriage at right and using MC, cast on 79 [89] sts at centre of machine in 1x1 rib with extra st at right. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-3, K 12 rows. Transfer sts for st st. Make a hem by placing loops from cast on edge on to corresponding Ns. Using MT+1, K 1 row. Using MT and C, K 6 rows. Make a hem by placing loops from first row worked in C on to corresponding Ns. Using MT+1 and MC, K 1 row. Set RC at 000. Using MT, K 36 rows. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 10 rows. Transfer sts from ribber to Ns in WP on main bed. Using MT-4, K 3 rows. Break off yarn, thread end through sts and release from machine. Draw up sts and join back seam up to st st.

NECKBAND

With carriage at right and using MC, cast on 53 sts at centre of machine in 1x1 rib with extra st at right. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-3, K 5 rows. Transfer sts for st st. With P side facing, pick up 53 sts around lower edge of Main Part and place on to Ns. Set carriage to knit back to WP. Push Ns to HP. Using MT+3, K 1 row. Cast off.

TIES (KNIT 2)

Push 5 Ns to WP. Pick up 5 sts at front edge and place on to Ns. Set RC at 000. Using MT-2 and MC, cont in circular cord knitting until RC shows 150. Cast off. ■

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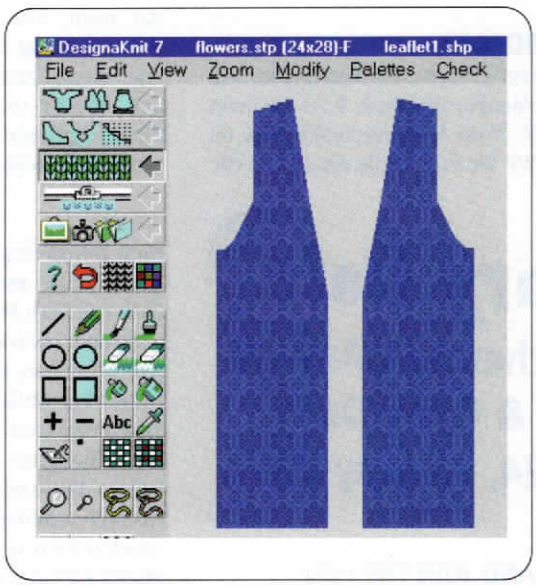

DesignaKnit Professional - £279
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Also available for sewing patterns – Fittingly Sew

Techniques - A survey of lace

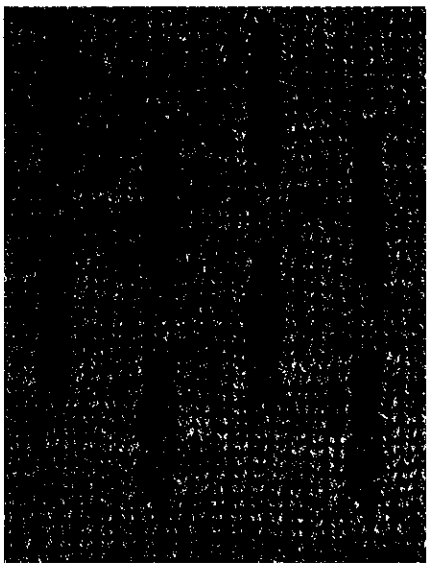
Part 7 - Release Stitch

Doris Coutts looked at a combination of lace and cables last month and now it's the turn of release stitch.

There are not only several methods of knitting release stitch, but it also has several names! **Susanna Lewis,** in her **Guide to Creating Fabrics,** calls it drop stitch lace, but I hasten to add that the "drop" is controlled and not the sort of ladders and holes we create when we drop stitches accidentally! Brother also uses drop stitch, but when using a ribber to create a more complicated pattern, refers to it as "lace-like" pattern by KR (Ribber, See Punchcard Book No. 3, page 255).

SINGLE BED WORK

The essence of the drop or release stitch, whether using one bed or two, is to make sure that the stitch drops only as far as you want it to. To take the single bed work first - you need to transfer the stitch, which is to be dropped eventually to the next door needle and put the empty needle back into working position again. Then you knit as many rows as you wish (or according to pattern instructions) and drop the stitch off the same needle; it will run down to where the stitch was transferred originally, but because you transferred the stitch at the bottom of the ladder it can go no further. This gives a simple ladder pattern, as shown in Sample 1.



Sample One

❶ * Working in stocking stitch, I have transferred the 5th, 15th and 25th stitches and so on, on each side of centre "0" to the adjacent needle, returning all needles to working position.

❷ Knit 8 rows, then drop the stitches off the named needles.

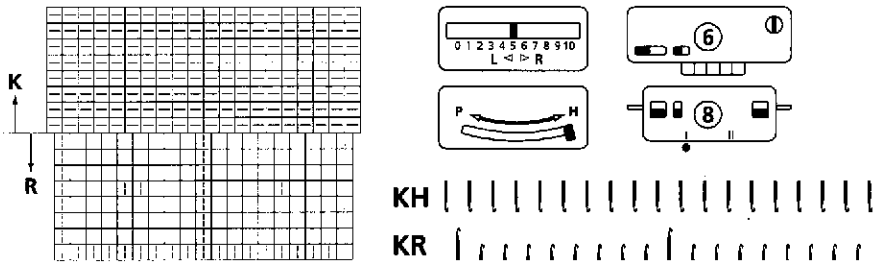


Figure One - Brother's "Lace-like pattern by KR"

❸ Now transfer the centre stitch and needles 10, 20 and so on, on each side of centre "0", returning all needles back to working position.

❹ Knit 8 rows, then drop off the second set of stitches *.

❺ Repeat these two sequences from * to * and, if necessary, use a single transfer tool to help the stitch to run down.

VARIATIONS

Many variations can be done on this pattern, varying the spacing of the dropped stitches and/or the number of rows knitted in each sequence. I find it best to use a tension one whole number less than is normal for stocking stitch. This differs slightly from the original ladder pattern, where the empty needle is left out of work for the required number of rows, then brought back to working position, whilst the offset stitch is transferred.

In Sample 1, you are actually forming stitches on the needle and so when dropped, the "ladder" is more noticeable. You could choose something a little more ambitious - say a bank of drop stitches which travel from left to right diagonally across a garment front - I'm sure you will come up with plenty of ideas!

If you have a machine where selected needles are brought forward to upper working position, don't forget that you can use the lace carriage as in Tip 3 for a picot edge in the third article published in Issue 48, January 2002. For a complete garment, you might like to consider cutting a punchcard or Mylar sheet. For a punchcard, of course, you are governed by the 24-stitch width. So for Sample 1, you would need to punch every 8th stitch rather than every 10th; then leave the next seven rows blank and punch the offset pattern. (This will come above the centre of the blank squares.)

Mylar sheets can be marked out at your desired spacing. The drawback to this might be that you have to keep your carriage locked into the patterning system all the time and in the case of Brother that means moving the patterning rail across each row, which I find does make for slightly heavier working. However, having got the needles selected in this way, you can then use the lace carriage to do the transfers. As the lace carriage will not move the punchcard along as long as it is moving in the same direction as you last moved the main bed carriage, your punchcard row repeat will be all right. Please note that the electronic machine does not work in the same way, so you would need to transfer the stitches by hand.

ADDING THE RIBBER

Using the ribber gives much more scope. To start, we are going to drop stitches from the ribber and therefore it follows that we have to stop the dropped stitches from running down into the welt or hem, so all stitches have to be transferred over to the main bed before starting to pattern. We continue to work with the ribber comb and weights left in place, since we will be knitting on both beds and also this will help the stitches to drop easily. For practice pieces, you needn't do an actual welt.

❶ With all needles in work on both beds and the machine set to half-pitch, work the zigzag row then push up the ribber comb so that the teeth are in the V coming from the ribber needles.

❷ Hang the weights then drop off all the stitches on the ribber. Silver Reed and Knitmaster owners can use their P carriage, but on other machines we have to use a straight edge such as a ruler or 1x1 ribber selector to push the needles up to holding position and then back again. Alternatively, detach the ribber cambox and run it across and back again. 44 ►

Picture Parade

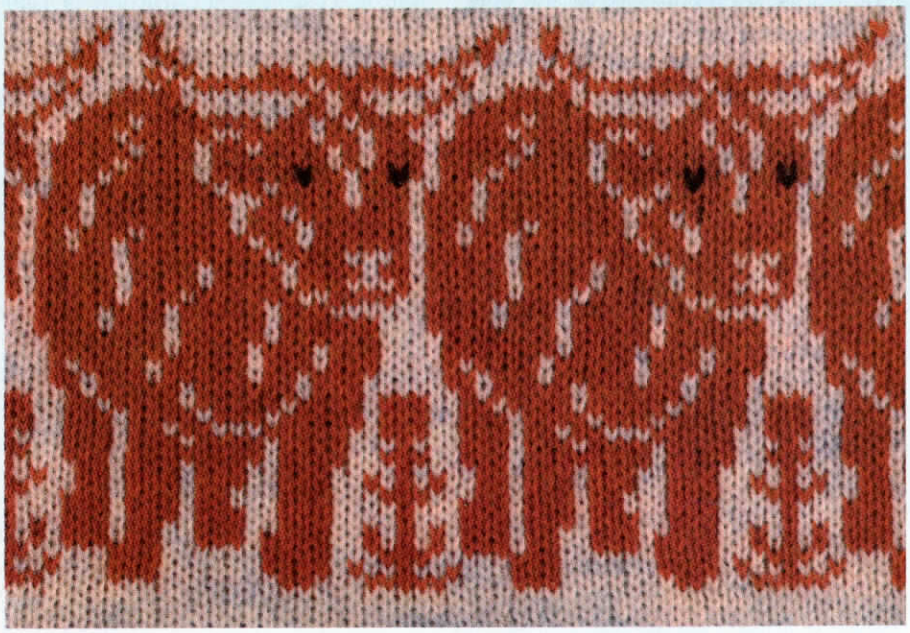
Well Bred Bovines

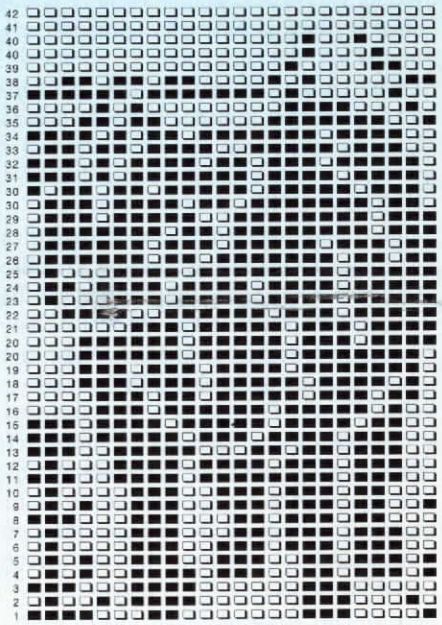
One of our Scottish readers asked us to produce an unusual design of highland cattle, so **Jo Newton** went "walkabout" for inspiration.

When I started to look for inspiration for Highland cattle designs, I discovered that there is a herd of them in the park near the National Trust property, Belton House. It's not far from where I live, so I was able to study the cattle from life. I hope they will have universal appeal - not only to Scottish readers and knitters!

The electronic picture (actually only 57 stitches wide when programming) is complemented by the 24 stitch designs and all have been enhanced by a little Swiss darning of the eyes and in the flowers, which are of no known botanical genus! I did try and make the one in the larger 24 stitch motif resemble a thistle to point up the Scottish connection, but it does need a little imagination!

Please ask if you would like these designs putting on disk for Brother FB100 Disk drive or DesignaKnit. Punchcard people should please remember that although to save space the 24 stitch patterns are published in "electronic" format, all you have to do is punch out the holes on your card according to the spots on the graph. As long as they are 24 stitches wide, you can use them for your machines.





HAPPY TO HELP

If you read our magazine regularly (and we hope you do!), you'll know that Jo is always pleased to work on special projects for you! If you have any new ideas for her, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise. So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. Write to us at the usual address or get in touch with Jo direct:-

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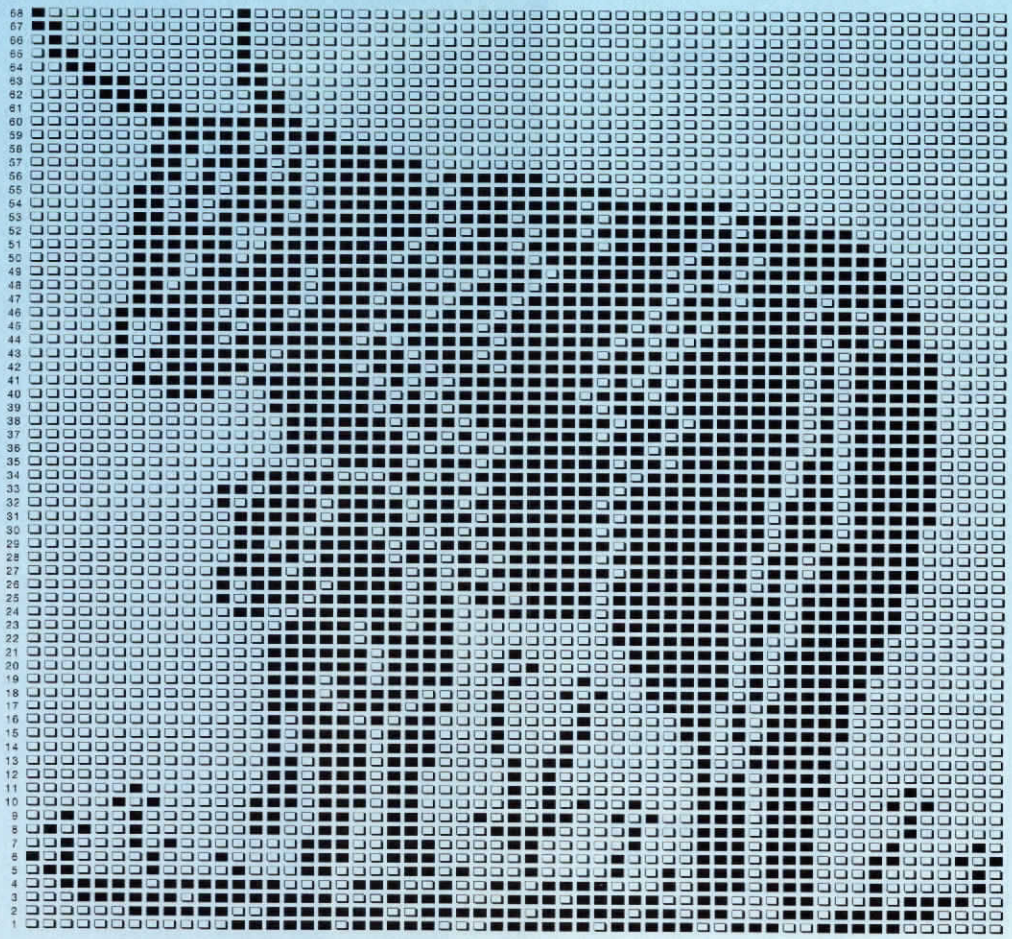

Forsell SHAMAL

For further information about Forsell yarns and details of your local stockist, here's the address you need:-

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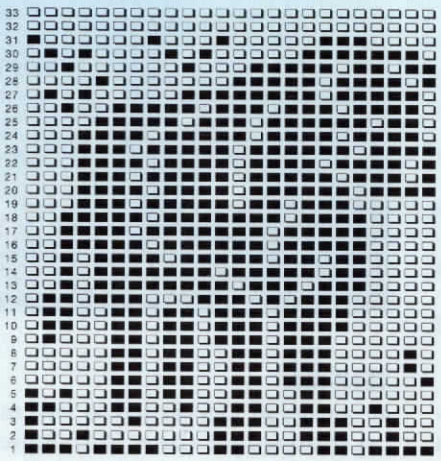


Perfect partners

Designed by Jane Hawkins

This simple-to-knit and easy-to-wear garter carriage suit is an exclusive design by **Jane Hawkins** in **Bonnie's 4-ply Sable Crêpe.** The short sleeved tunic is complemented by a sideways knitted skirt with central front and back pleats.

General Information

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS
Bonnie's 4-ply Sable Crêpe
2 x 500 g cones in main yarn (MY) is sufficient for suit sizes up to 102 cm or 40 in bust, with 76 cm or 30 in length skirt. Larger or longer sizes will need more yarn.
7 buttons.
Length of 2.5 cm wide elastic to fit waist measurement, plus 1 cm.
In-Ex Basic Steaming Kit
For further information about this yarn, please write to Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham, West Midlands B31 2SP or telephone 0121-475 1691.
For details about In-Ex Steaming Kits, please write to In-Ex, PO Box 1459, Windsor, Berkshire SL4 2TP.

Pattern Information

MEASUREMENTS
TUNIC
To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 97 [106, 116, 125] cm, 38¼ [41¾, 45¾, 49¼] in.
Length to shoulder 69 [70, 71, 72] cm, 27¼ [27¾, 28, 28½] in (adjustable).
Sleeve length measured over the arm is 22 cm, 8¾ in.
SKIRT
To fit hips 92-97 [102-107, 112-117, 122-127] cm, 36-38 [40-42, 44-46, 48-50] in (adjustable).
Finished length to waistband after steaming 77 cm, 30½ in (adjustable).

TENSION
40 stitches to 13.5 cm and 60 rows to 12 cm, measured over Garter Stitch Pattern 3 (tension dial setting approximately 5).
For perfect results, please check your tension carefully.

ABBREVIATIONS
For a list of the abbreviations we use, please turn to page 62.

NOTES
a) Before knitting, prepare any punchcards

6

or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Repeat stitches across punchcard for patterns 2 and 3. Each pattern repeat is 38 rows for pattern 1, 2 rows for pattern 2 and 4 rows for pattern 3.
b) On Brother electronic machines, place pattern over centre 0.
c) When Jane uses the garter carriage, she always uses the 1 stitch G-point cams unless she states otherwise. Remember to remove them when you use the main carriage.
d) The skirt is steamed to length using the In-Ex Basic Steaming Kit, but please follow Jane's instructions.

Diagrams

A = 49 [54, 58.5, 63] cm
B = 2 cm
C = 45 cm
D = 22 [23, 24, 25] cm
E = 43.5 [45.5, 49, 51] cm
F = 18 [19, 19.5, 20] cm
G = 19.5 cm
H = 4.75 cm
I = 29 [31, 33, 35] cm
J = 20 cm
K = 43 [45, 47, 49] cm

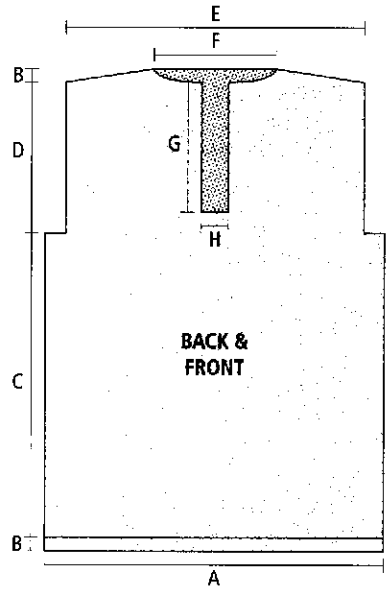


Chart 1

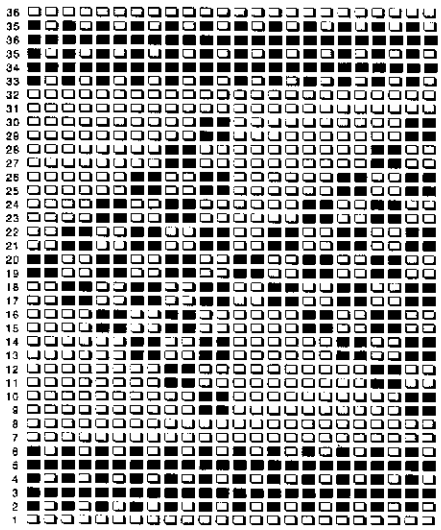
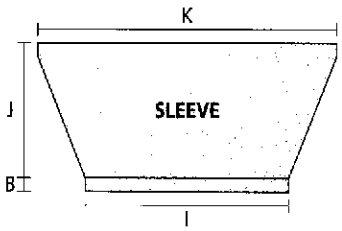


Chart 2

Chart 3



Knitting Instructions

Tunic

BACK

Push 146 [160, 174, 188] Ns at centre of machine to WP.
* Using main carriage, MT and WY, cast on using comb. Hang weights. K a few rows ending with carriage at right. Change to the garter carriage. Using MY, cast on with your garter carriage. You'll find that it will cast on through the waste knitting. However, if yours is a model that does not cast on automatically, use the e-wrap method to cast on through the waste knitting. Carriage is at left. Insert the 1 stitch G-point cams.
Insert card for Garter Stitch Pattern 2. Set RC at 000. Using MT, work 10 rows in Garter Stitch Pattern 2 *.
Change to Garter Stitch Pattern 3. Set RC at 000. Work 224 rows in Garter Stitch Pattern 3. Adjust length at this stage, if required.

SHAPE ARMHOLES

Set RC at 000. Cast off 8 [12, 14, 18] sts at beg of next 2 rows. 130 [136, 146, 152] sts **.
Work 110 [114, 120, 124] rows in pattern.

SHAPE SHOULDERS

Cast off 8 [8, 9, 9] sts at beg of next 8 rows and 6 [8, 8, 10] sts at beg of foll 2 rows. Remove the cams. Using main carriage, MT and WY, K a few rows in st st over rem 54 [56, 58, 60] sts and release from machine.

FRONT

Break off a length of MY to cast off centre front sts.
Work as for Back to **.
Work 13 [17, 23, 27] rows in pattern.

FRONT OPENING

Note patt row on card. Using the length of MY, cast off centre 14 sts. Remove the cams. Using nylon cord, K 58 [61, 66, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.
Work 97 rows in patt (1 row less on second side).

SHAPE NECK

Cast off 16 [17, 18, 19] sts at beg of next row.

SHAPE SHOULDER

*** Cast off 8 [8, 9, 9] sts at beg of next row and dec 1 st at beg of next row ***.
Rep from *** to *** 3 more times. Cast off rem 6 [8, 8, 10] sts. With carriage at right, unravel nylon cord over 58 [61, 66, 69] Ns at left, bringing Ns back to WP. Set card on number previously noted. Cont in garter st patt. Finish to correspond with first side reversing shaping and noting alteration in number of rows worked.

SLEEVES

Push 86 [92, 98, 104] Ns at centre of machine to WP.
Work as for Back from * to *.
Change to Garter Stitch Pattern 3. Set RC at 000. Work 3 rows in Garter Stitch Pattern 3. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 128 [134, 140, 146] sts. Work 36 rows. RC shows 100. Remove the cams. Using main carriage and MT, K 1 row in st st. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

JOIN SLEEVES TO ARMHOLES

Join shoulder seams.
With right side facing and using a treble (three-pronged) transfer tool, pick up 128 [134, 140, 146] sts along straight section of armhole and place on to Ns. Push Ns to UWP with sts behind the latches. With wrong side of Sleeve facing, replace sts into needle hooks. Unravel WY. Use a ruler to close the latches. Push Ns back to WP, so that one set of sts knits through the other. Cast off.

BUTTON BAND

Push 48 Ns at centre of machine to WP (This number only applies if you matched the tension exactly.) With wrong side facing and using a treble (three-pronged) transfer tool, pick up 48 sts along left edge of front opening and place on to Ns. Using MY, K 1 row by hand from left to right. Change to the garter carriage. Insert the 1 stitch G-point cams. Insert card for Garter Stitch Pattern 2. Set RC at 000 *.
Using MT, work 20 rows in Garter Stitch Pattern 2. Cast off.

BUTTONHOLE BAND

Work as for Button Band to * reading right edge of front opening instead of left.
Using MT, work 10 rows in Garter Stitch Pattern 2. Counting from the right edge, transfer every 6th st on to its adjacent N, leaving empty Ns in WP. Work 10 rows in Garter Stitch Pattern 2. Cast off.

COLLAR (KNITTED IN 2 HALVES)

Push 62 [64, 66, 68] Ns at centre of machine to WP (this number only 52 ►

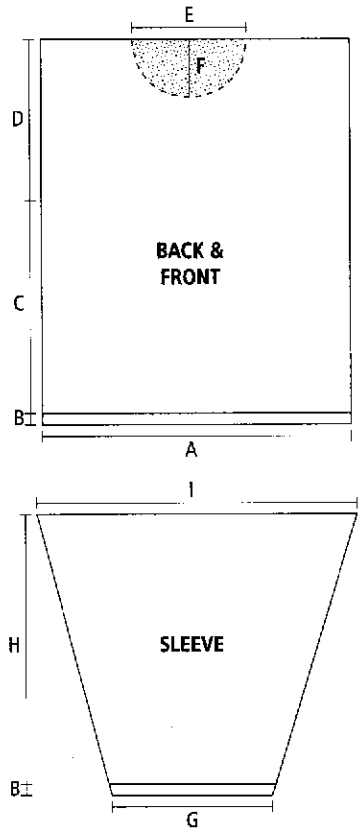
Looks good, feels great

Designed by Colin Andersson in Forsell Yarn

• Photography Matt Smith • Stylist Sally-Ann Carroll

Diagrams

A = 54 [56.5, 58.5, 61.5, 64, 66.5] cm
B = 2 cm
C = 37 cm
D = 28 cm
E = 20 cm
F = 10 cm
G = 27.5 cm
H = 47 cm
I = 55.5 cm



Charts

Diagram 1

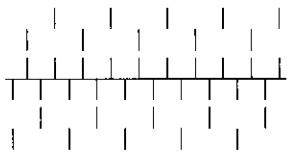


Diagram 2

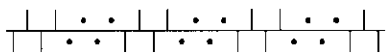


Diagram 3

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines.

MATERIALS

Forsell 1-ply Botany
2 [2, 2, 2, 2, 2] x 500 g cones in Main Yarn (MY).
The fibre content of this yarn is 100% Botany Wool. For further information about this yarn, please write to Forsell Yarns, Silver Knitting Machines Limited, Units D & E, Rectory Business Centre, Rectory Road, RUSHDEN, Northamptonshire NN10 0AH or telephone 01933-311888.

GARMENT WEIGHT

Finished garment in fourth size weighs 666 g.

Pattern Information

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117, 122] cm, 38 [40, 42, 44, 46, 48] in.
Actual size 107 [111, 116, 122, 127, 131] cm, 42¼ [43¾, 45¾, 48, 50, 51½] in.
Length to shoulder 67 cm, 26½ in.
Sleeve seam 49 cm, 19½ in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches on each bed to 37.8 cm and 100 rows to 8.3 cm, measured over pattern. Set lock on AX↔/HX← (stitch size approximately 3¾/3½).
Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) Use two ends together for Back, Front and Sleeves. Use four ends together for Neckband.
b) The front neck shaping is done using the cut and sew method.

Knitting Instructions

BACK & FRONT ALIKE

Handle down. Black strippers. Set up 144 [150, 156, 164, 170, 176] Ns on each bed at centre of machine in working position for full needle rib.
* Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 2 ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set stitch size to 3½/3½, K 2 rows. Set stitch size to 4¾/4¾, K 20 rows. Set lock on N/N and stitch size to 3¾/3½, K 1 row. RC shows 26.
Arrange pushers as shown in Diagram 1. Change to orange strippers. Set RC at 000. Set lock on AX↔/HX← *.
K 446 rows. Place marker at each end. K 338 rows. RC shows 784. Place a marker at each side of centre 52 sts on front bed. Cast off.

SLEEVES

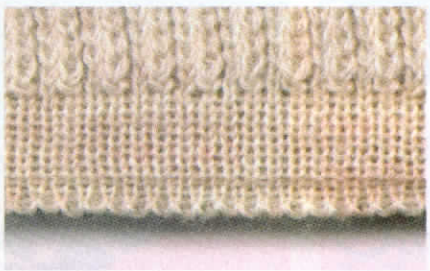
Handle down. Black strippers. Set up 74 Ns on each bed at centre of machine in WP for full needle rib.
Work as for Back and Front from * to *.
Shape sides by inc 1 st on each bed at each end on every 12th row until there are 148 sts on each bed. K until RC shows 566. Cast off.

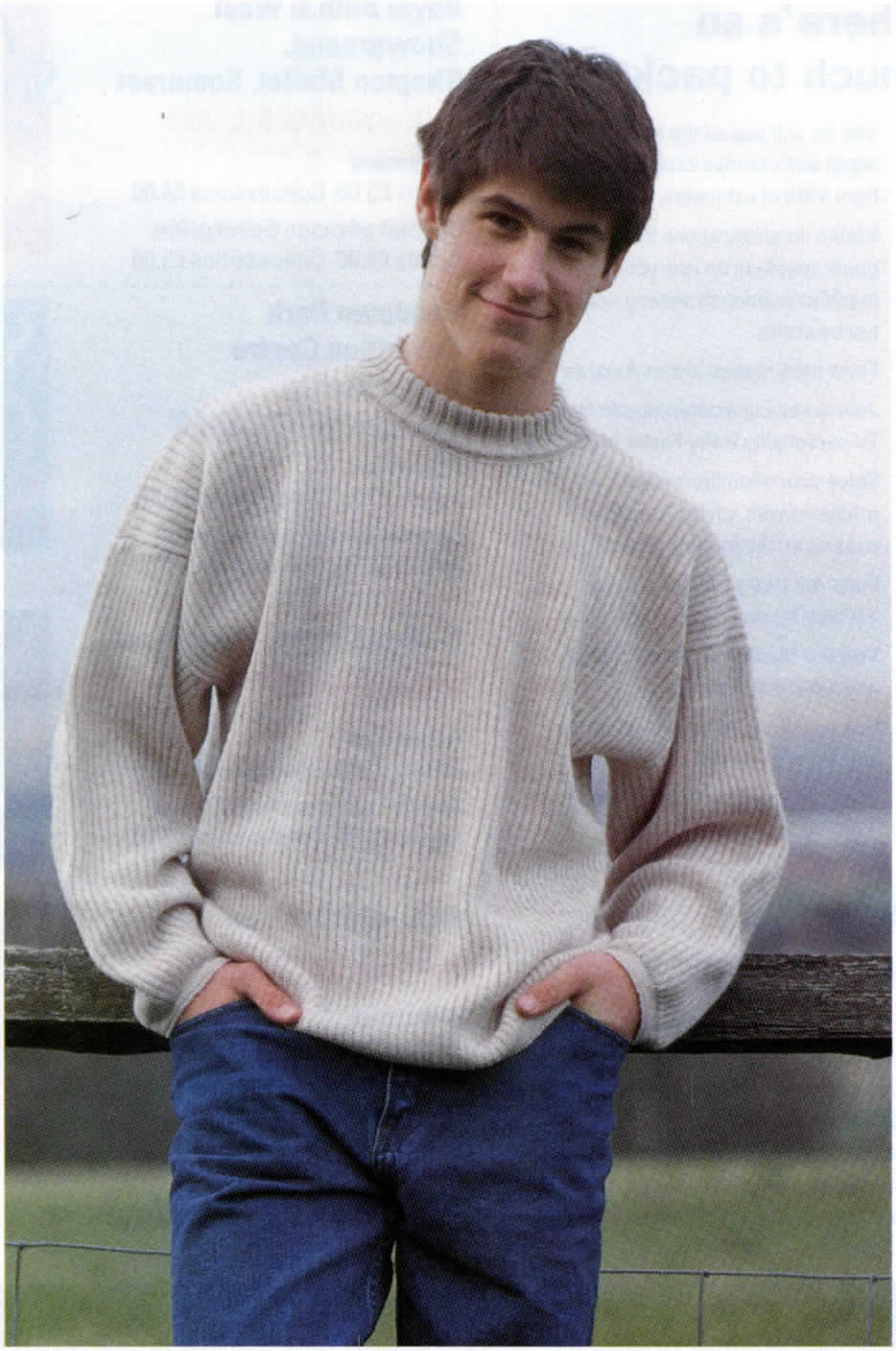
NECKBAND

Handle down. Orange strippers. Set up 174 Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib as shown in Diagram 2. Set lock on N/N and stitch size to 3/3. Using 4 ends of MY, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Rack one and a half turns to the right as shown in Diagram 3, handle up. Set lock on N/N. K 50 rows.
Push up empty in-between Ns on back bed to WP. Transfer front bed sts to empty back bed Ns. Change to black strippers. Set stitch size to 5½, K 3 rows. Using WY, K a few rows and release from machine.

MAKING UP

Mark a cut and sew neckline on front with running stitches, using diagram as a guide. Sew two rows of zigzag stitch around neckline edge, then cut out surplus fabric to form neck shape. With right sides together, join one shoulder seam. Sew cast on edge of neckband to inside of neck opening. Fold in half to right side. Pin the neckband edg-





ing into position just below zigzag rows. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join second shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. The designer suggests that you machine wash the sweater at 40 deg minimum wash, spin it well and dry flat. ■

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Admission
Adults £700, Concessions £5.00
Special advance ticket price
Adults £6.00, Concessions £5.00

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G-Mex Centre, Manchester
13th – 15th SEPTEMBER 2002
Admission
Adults £7.00, Concessions £6.00
Special advance ticket price
Adults £6.00, Concessions £5.00

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NEC, Birmingham
3rd – 6th OCTOBER 2002
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Special advance ticket price
Adults £6.50, Concessions £5.50

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Knit Stitch & Creative Crafts Show – South West			
StitchCraft – South			
StitchCraft 2002			
The National Knit Stitch & Creative Crafts Show			

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Diary Dates for 2002

JANUARY

M	T	W	T	F	S	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
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* Esher

FEBRUARY

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* G-Mex

MARCH

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M-K Live!

APRIL

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* Nottingham
* Belfast
* Shepton Mallet

MAY

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Sherborne

JULY

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Croydon
Alice's Get-together

AUGUST

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Southport

SEPTEMBER

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* Just Knitting

OCTOBER

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* Birmingham
* Scotland
Bury

NOVEMBER

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*** Free Tickets!**

If a show has a star (*) next to it, that means we're giving away Free Tickets in the magazine as a Special Offer to MKM Readers. Keep a look out in subsequent issues for more details!

Information

January

Esher - Knit, Stitch & Creative Crafts
Thursday 17th to Sunday 20th January, at The Exhibition Centre, Esher. ☎ 0117-907 1000.

February

G-Mex - Knit, Stitch & Creative Crafts
Thursday 14th to Sunday 17th February, at The G-Mex Exhibition Centre, Manchester. ☎ 0117-907 1000.

March

M-K Live! - The 5th Machine Knitting Live!
Saturday 2nd & Sunday 3rd March, at Summerbee School, Bournemouth. ☎ 01628-783080.

April

Nottingham - Nottingham M/K Show
Sunday 7th April, at the Harvey Haddon Sports Centre, Nottingham. ☎ 0115-922 3654.

April

Belfast - Knit, Stitch & Creative Crafts
Thursday 11th to Sunday 13th April, at The King's Hall, Belfast. ☎ 0117-907 1000.

Shepton Mallet - Knit, Stitch & Creative Crafts
Thursday 25th to Sunday 28th April, at The Royal B&W Showground, Shepton Mallet. ☎ 0117-907 1000.

June

Sherborne - Sherborne MKC Open Day 2002
Saturday 22nd June, at Gryphon School, Sherborne. ☎ 01963-34006.

July

Croydon - Summer Show
Saturday 20th July, at John Ruskin College, Selsdon, Croydon. Details from Anne Kent at annekent@ntlworld.com

Alice's Get-Together - Alice's Machine Knitting Get-Together
Saturday 27th July, at Chepstow Leisure Centre, Chepstow. ☎ 01594-562161.

August

Southport - Southport Knitting Exhibition
Saturday 24th August, at Birkdale High School, Birkdale, Southport. ☎ 01704-228430.

September

Just Knitting - The Just Knitting Show
Saturday 7th September, at Thornbury Leisure Centre. ☎ 0115-922 3654.

October

Birmingham - National Knit, Stitch & Creative Crafts
Thursday 3rd to Sunday 6th October at the NEC, Birmingham. ☎ 0117-907 1000.

Bury - Bury Knitting Show
Sunday 13th October, at the Castle Leisure Centre, Bolton St, Bury. ☎ 01628-783080.

Scotland - Knit, Stitch & Creative Crafts
Friday 18th to Sunday 20th October at the Royal Highland Showground, Ingliston. ☎ 0117-907 1000.

Market Place

General Conditions of Acceptance

Machine Knitting Monthly reserves the right to alter or refuse any advertisement without reason and will not be held responsible for clerical or printer's errors although every care is taken to avoid mistakes. Advertisers must warrant that their advertisement does not contravene any legislation governing the advertising of goods or provision of service. Whilst every effort is made to ensure that advertisements appear correctly, the publishers will not be held responsible for the consequences arising from errors or delay in publication.

It is the advertiser's responsibility to check that the first insertion of every series is published correctly.

Private advertisers cannot necessarily be expected to answer replies unless a s.a.e. is enclosed. Readers are strongly advised not to send money before checking that goods are still unsold and suitable for their requirements. Whilst every care is taken, we cannot accept responsibility for unsatisfactory transactions.

If you'd like any help or advice about advertising in Machine Knitting Monthly, please call us on 01628 783080

RPA Publishing, PO Box 1479 Maidenhead, Berks SL6 8YX
E-mail: rpa@surf3.net

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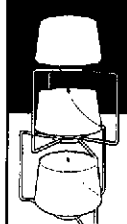
Windsor, Berks SL4 2SD
☎ **01753-857009**

Twisting Yarn Stack



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Alice's Duomatic Book C £5.00 inc p&p.

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E6000 Journal £10.00 for 6 issues

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or Fax:- 01634-815920
E-mail:-
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CLOSED ALL DAY WEDNESDAY

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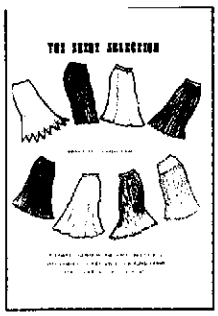

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Tel:- **01978-757461** Fax:- **01978-721112**
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BSK	01234-217096
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Metropolitan	01270-628414
In-Ex Ltd	01753-857009
Silver Viscount	01933-311888
Steele's	01273-677845
Uppingham Yarns	01572-823747

BOOKS

Diane Bennett	01275-810067
Busy Bee	01978-757461
Beryl Jarvis	01664-850418
Knitting Machine Journal	01594-562161

CABINETS

BSK	01234-217096

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Diane Bennett	01275-810067
DesignaKnit	01691-828556
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Nationwide	0117-907 1000

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Knitting & Crochet Guild	01562-754367

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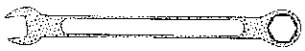

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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We sometimes give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s

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13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s

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19, 20 & 21 are extra thick yarns

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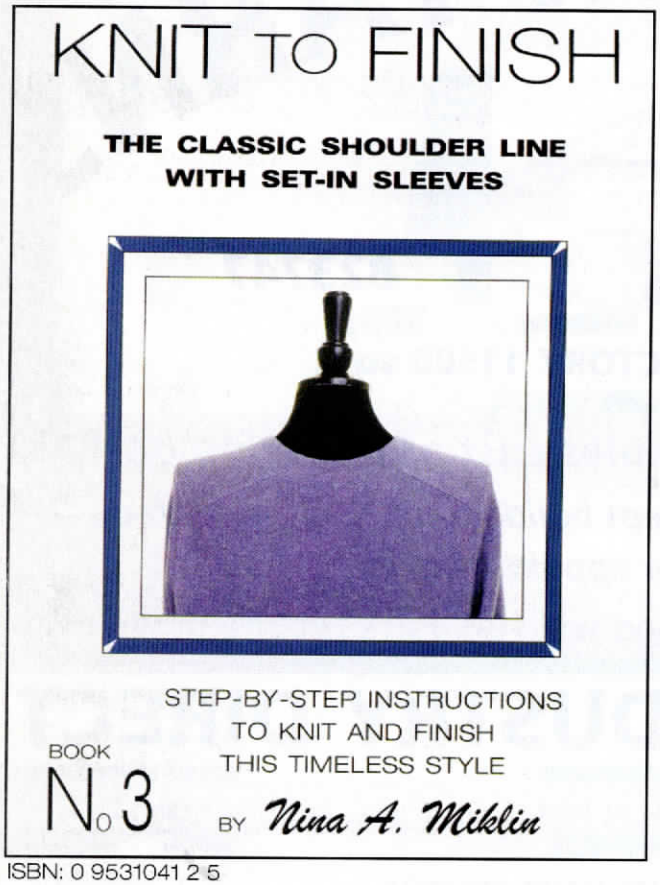

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